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By Ariel Levy

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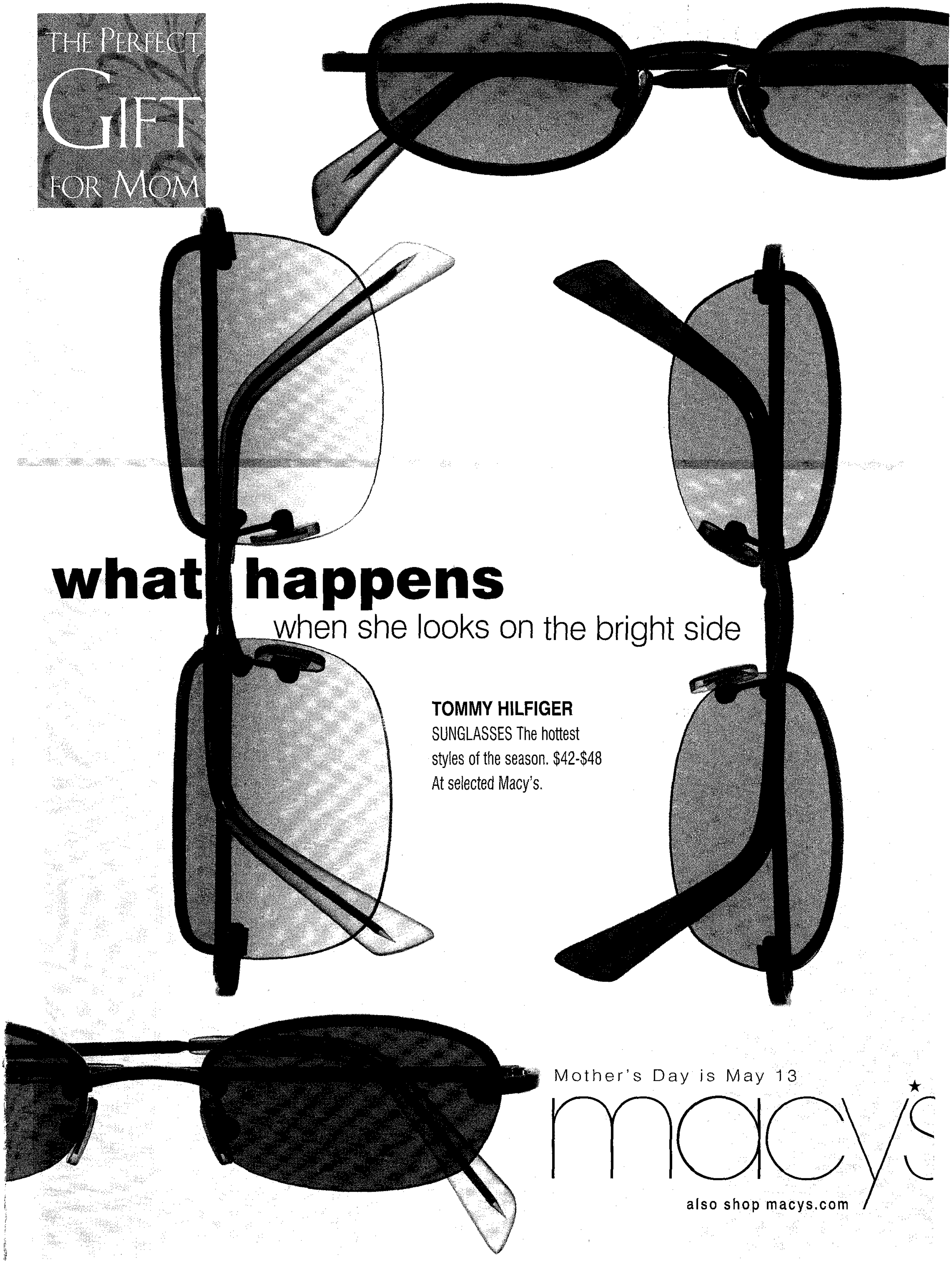

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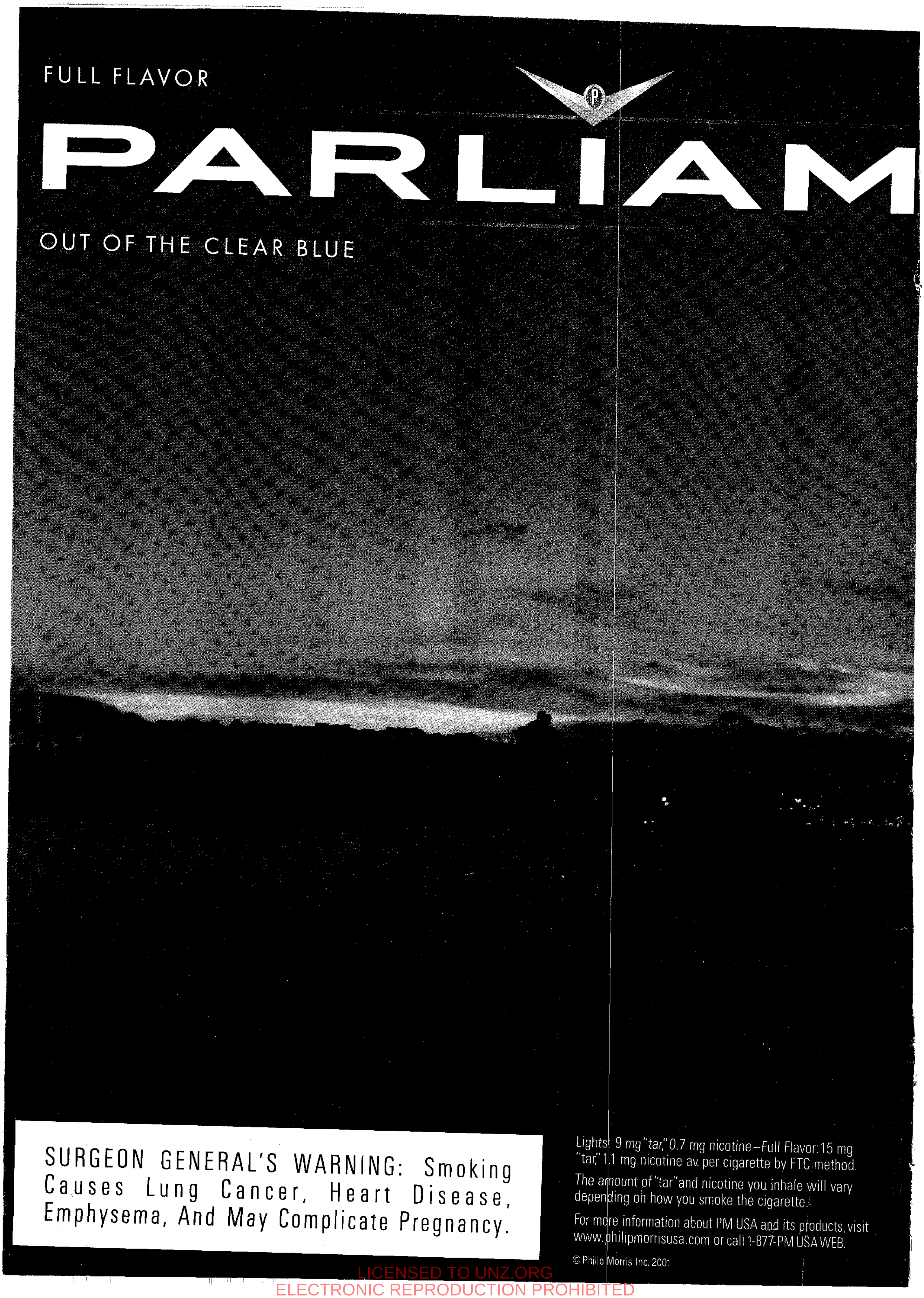

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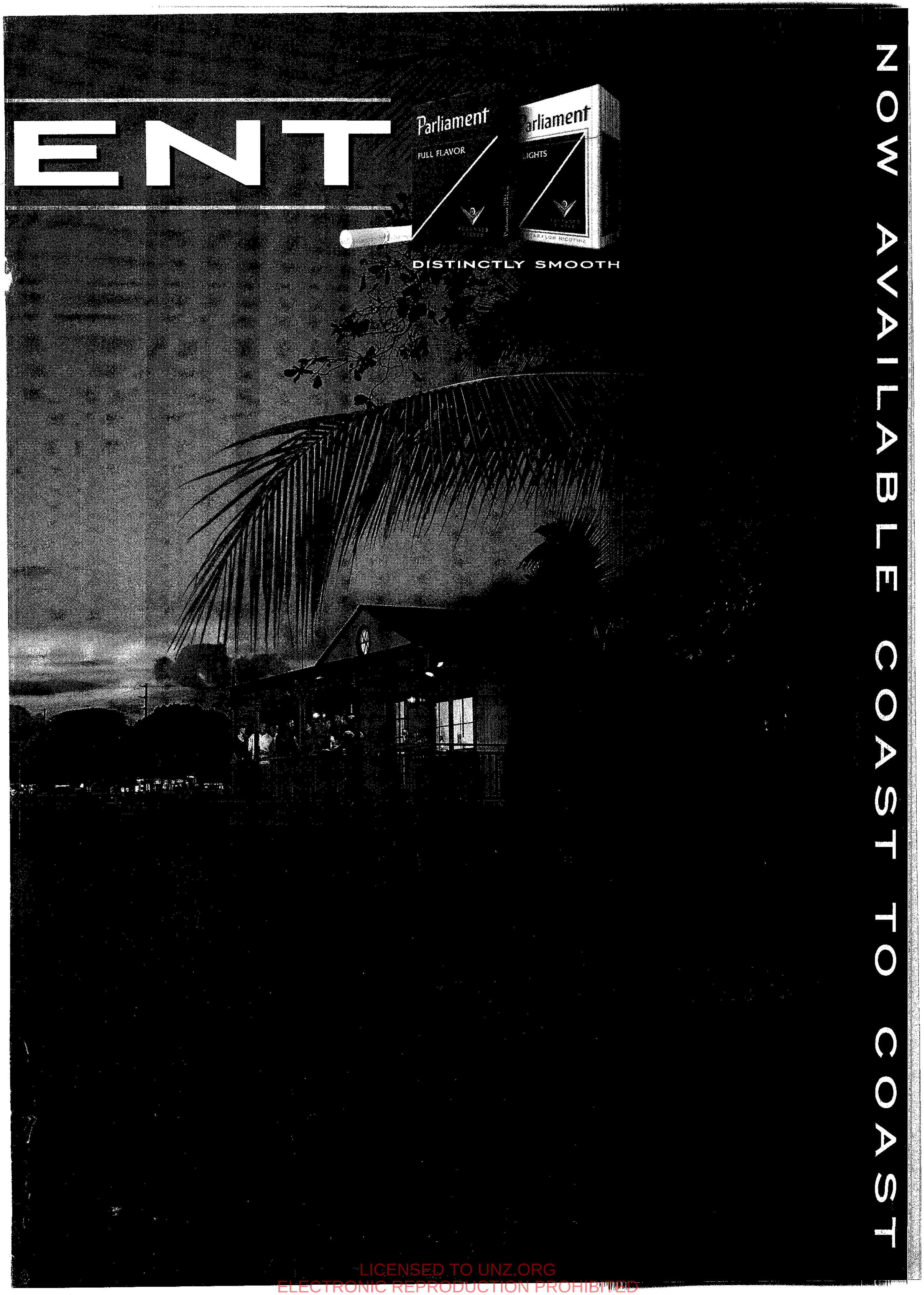
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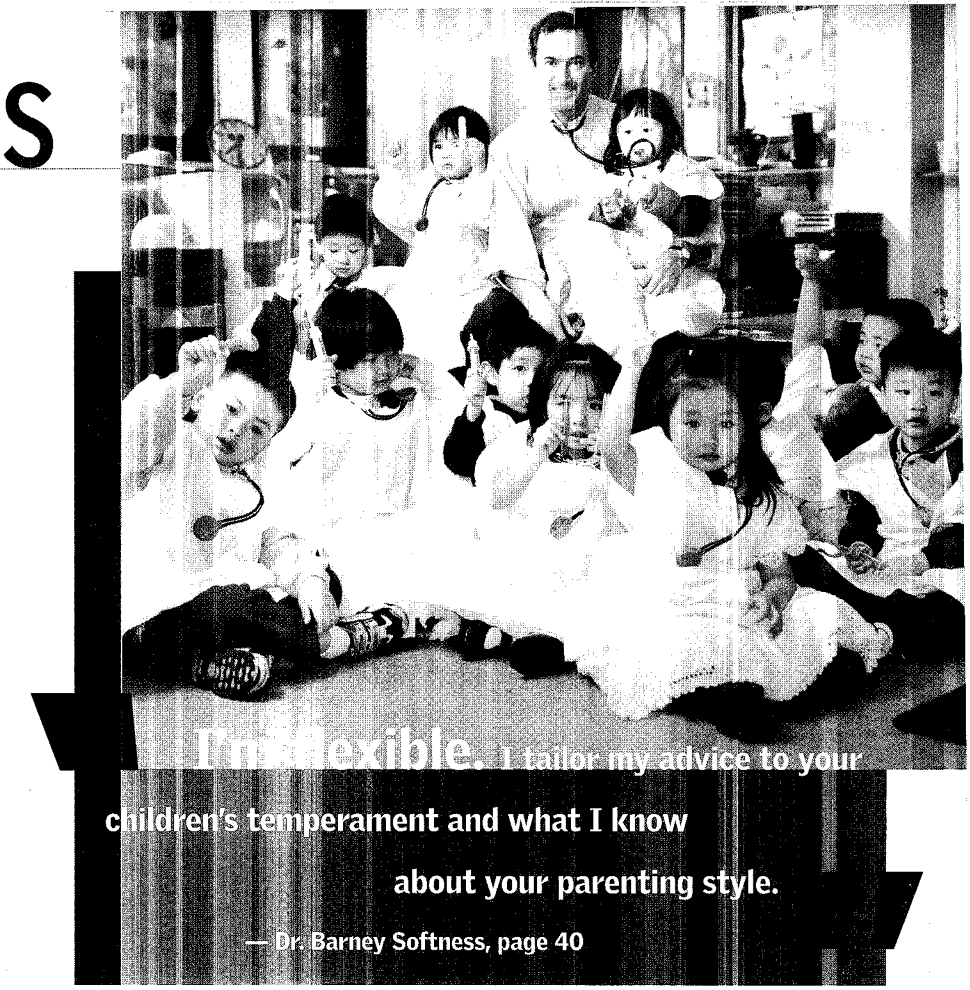

I'm flexible. I tailor my advice to your children's temperament and what I know about your parenting style.

— Dr. Barney Softness, page 40

32 Boy Meets World By Ariel Levy

In twenty years, Macaulay Culkin has been through enough to last several lifetimes: his impoverished early childhood, his infamously overbearing stage father, his parents' acrimonious separation, his teenage marriage, and his friendship with Michael Jackson. Now, with a play opening in New York, Culkin talks at length for the first time about growing up as the most famous child in America.

38 Brooklyn Bard By Logan Hill

Colson Whitehead's first novel, *The Intuitionist*, about—what else?—the high times of a bunch of elevator inspectors, earned him comparisons to Don DeLillo and Kurt Vonnegut. And now the Harvard-educated Brooklynite is back with *John Henry Days*, a sprawling tale about what Whitehead calls "the first black superhero I ever knew."

40 Kid Medicine By Joanne Kaufman

Finding a good doctor for yourself is tough enough; choosing one for your child—whether he's a baby or a teenager—can be even trickier. We talk to ten top pediatricians—and the parents who swear by them—about how to get the best care for the minors in your family.

48 Bally Ho! By Mark Holgate

Who'd have predicted that a staid Swiss accessories house would be the surprise sensation of this year's Milan shows? No one except Scott Fellows, Bally's new creative director. (Did they teach him to design that way at Harvard Business School?)

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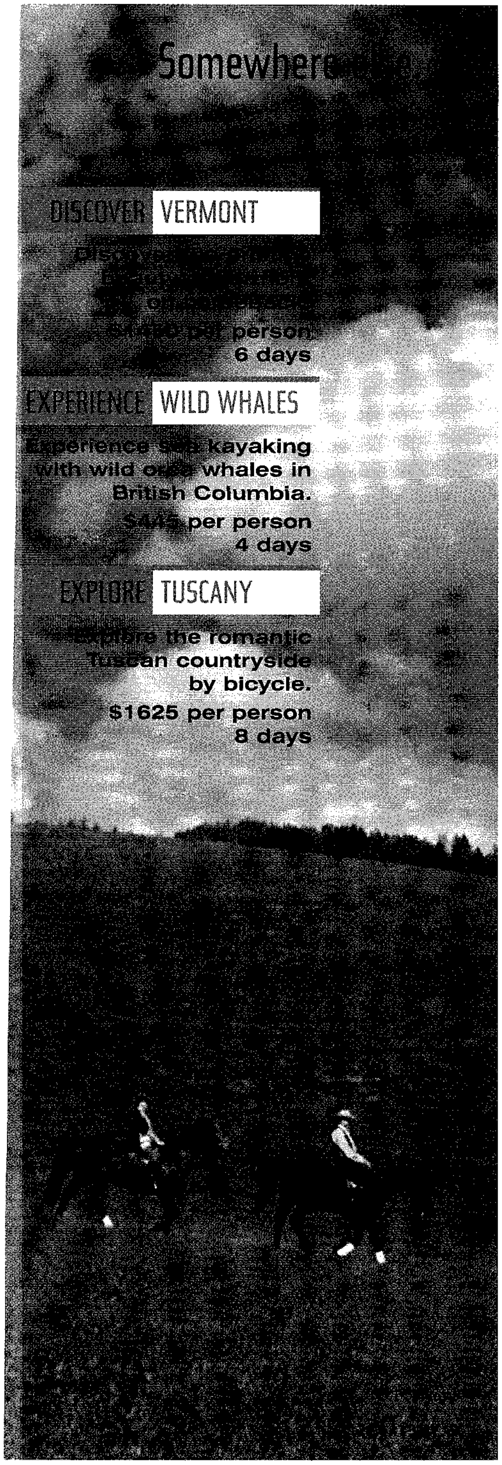

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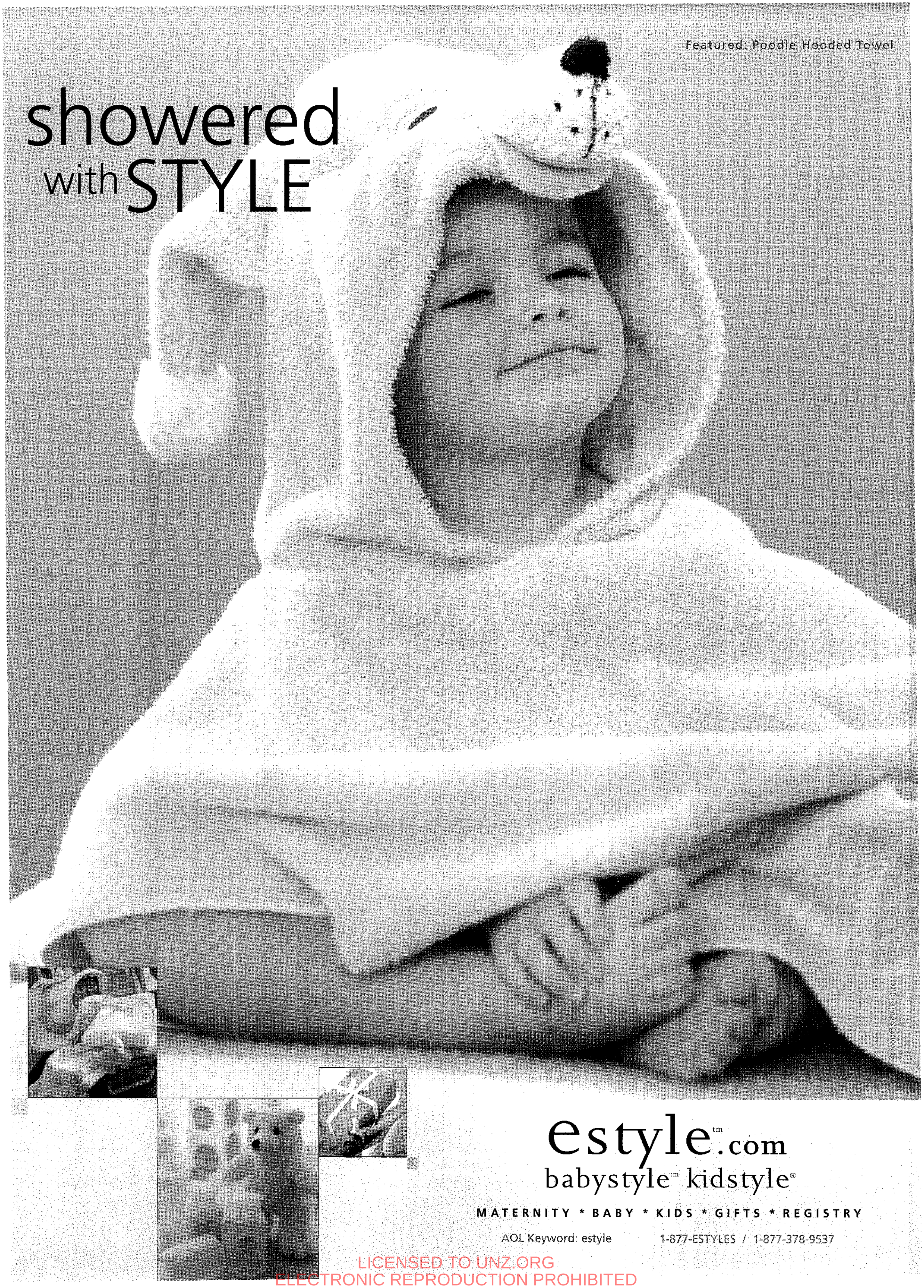
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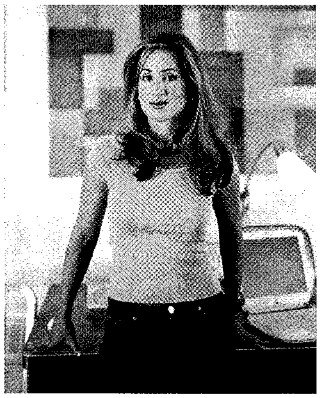
Letters

> "If colleges buy her act, they are more ridiculous than the parents who pay $28,995 for Kat's precious time."
>
> —Ian Fetter Green

Hire Learning

As a former assistant director of admissions at Dartmouth College and independent college adviser, I've been helping kids get accepted to top universities for four years. The focus of your article ["The $28,995 Tutor," by Ralph Gardner Jr., April 16] should have been on client satisfaction, not fees. No parents have ever complained about my pricing—they are thrilled that their children put together such great applications and have the chance to enjoy a top education at a great college. Other counselors or parents who complain are simply envious.

Michele Hernandez, DEERFIELD BEACH, FLA.



Student aide: Katherine Cohen.

Please tell Anna, the "senior at one of the city's top private schools" who had such an awful SAT-taking experience, something both her mother and Katherine Cohen failed to tell her. There's a simple explanation for what happens on an important day for which you have seriously prepared; a day when someone shows up late, interrupts your work, shortchanges your time, won't let you go out when you need to, and "everything that could go wrong" does. It's called life.

Beth Lee Segal, BROOKLYN

NEXT WEEK . . .

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Ralph Gardner Jr.'s portrait of "The $28,995 Tutor" and her high-end clientele was intriguing and disturbing. At issue, however, is not Katherine Cohen and the methods she employs but rather the parents who "approach their kids like a subordinate whose job is to get into Harvard." Are these parents "IvyWise" or just plain ignorant?

Michael Sopko, WASHINGTON, D.C.

As a high-school senior, I was sickened reading about Katherine Cohen and other independent college counselors who capitalize on the neuroses of the well-to-do. While she may possess a "great fashion sense," she is screwing over countless hard-working students who don't have the means to "tilt the playing field in their favor." If colleges buy her act, they are more ridiculous than the parents who pay $28,995 for Kat's precious time.

Ian Fetter Green, WESTFIELD, N.J.

I was absolutely disgusted by the flagrant sense of entitlement reflected in "The $28,995 Tutor." Mr. Gardner's statement regarding the "ever-mounting odds" facing children of privilege is ludicrous and insulting. Truly overwhelming are the odds facing minorities and students of working-class parents who are not legacies, did not attend private schools, and cannot throw around money for the Princeton Review, let alone an independent counselor like Katherine Cohen.

Caroline Bermudez, CHICAGO, ILL.

The problem I have with Katherine Cohen is not that she costs nearly $30,000, but that instead of helping clients solve the surface area of a cylinder or define the relationship between analogies, she is shaping their personalities—telling them what extracurriculars to do, how to spend their summer vacations, and what topics to select for their college essays. I hope universities realize they are letting in students incapable of thinking for themselves. Regardless of whether Cohen's clients attend Harvard, Yale, or Princeton, it's clear they will have trouble in the real world, where originality and individual thought are essential for lasting success.

Adam Yoffie, WESTFIELD, N.J.

An independent educational consultant, I opened your April 16 issue with some trepidation. I need not have worried: Mr. Gardner wrote a wonderful tongue-in-cheek satire of the college-admissions process. His characters were caricatures and his scenarios spoofs. One hopes the families reading *New York* Magazine recognize that students and parents do not have to spend the equivalent of a year's tuition to acquire the information and skills highlighted in your story.

Carol A. Loewith, FAIRFIELD, CONN.

Duck and Cover

John Simon is notorious for faulting any actress who does not conform to his rather narrow conception of female beauty. Still, even given his reputation, it was shocking to read his extremely nasty dismissal of Lauren Ward in his review of *Follies* ["Theater: Follies Go Litely," April 16]. Mr. Simon's job requires him to give his opinion of Ms. Ward's singing, dancing, and acting. He ignores all three of these categories, however, and limits his review to her appearance: "To cast Lauren Ward as anything but an ugly duckling is a mistake." This seems gratuitous at best, and deliberately cruel at worst, especially as there is nothing in the role of Young Sally that requires her to be a head-to-toe knockout. How's that glass house you're living in, John?

Siobhan Burns, BROOKLYN

Photograph by Greg Miller.

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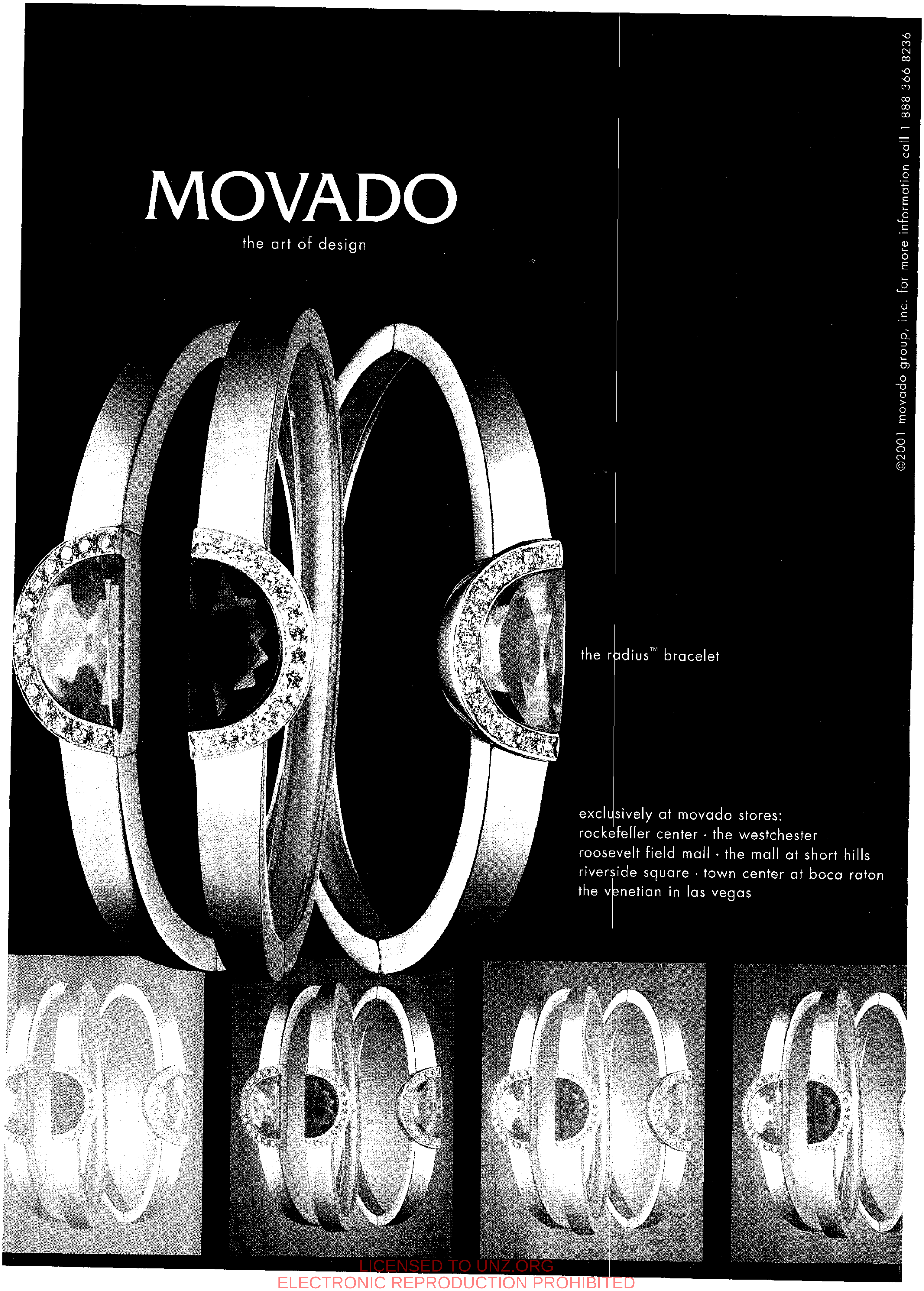

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Intelligencer

By Beth Landman Keil and Ian Spiegelman

Nothing Comes Between Meat and My Calvins

Can somebody please tell us what **Calvin Klein** is doing on a benefit committee for Save Gansevoort Market? The group, which is dedicated to securing landmark status for and fighting development in the meatpacking district, lists the designer as a supporter for an upcoming fund-raiser at the studio of **Diane von Furstenberg**. Which seems odd since Klein recently purchased a top-floor penthouse in a high-rise under construction just blocks from the endangered neighborhood. "Sure, there's an irony here," says committee co-chair and longtime area restaurateur **Florent Morellet**, "but in our lives, we are full of ironies." Another committee member responds, "Oh, that *is* weird." But the undie-maker will be in good company, as other neighborhood gentrifiers—including major crowd magnets like Pastis and Chinghalle—are lending their names to preserve the area's "distinctive character and texture." Ah, well, in our lives, we are full of ironies.

Denis Leary: Just as Rude Offscreen

Being outrageously foul-mouthed in movies and on television just isn't enough for **Denis Leary**, so he's taking it to the Web. Leary's using his unique sensibilities to offer up a line of illustrated cyber greeting cards at crudegreetings.com. "It just fell into my lap," Leary tells us, explaining that the idea started with his hockey buddy, **Steve Hochmuth**. "There's a real dearth in the market for greeting cards that are actually funny." Surfers logging onto the site can e-mail kind words for just about any occasion. AFTER ALL THESE YEARS I CAN HONESTLY SAY . . . reads the front of an anniversary card . . . YOU SUCK IN BED. One wedding card begins with the usual congratulations, followed by, I GUESS THIS MEANS YOU'LL HAVE TO STOP BEING SUCH A SLUT. Although such sweet nothings are currently available only on the Net, Leary hopes to make his cards available to retail sometime next year. As far as his work at ABC's *The Job* is concerned, Leary says he knows who to reach out to if there's a SAG strike: "If we strike, I'm calling **Tom Hanks** personally. He's Tom Hanks—he should be fixing it." Well, maybe he's too busy fixing the Oscars.

The Producer Who Didn't Get *The Producers*

Because we find no story more thrilling than The One That Got Away, here goes: Anyone could have foreseen that **Mel Brooks**'s musical version of *The Producers* would be a Broadway smash, right? Not everyone. Last April, Shubert Organization chairman **Gerald Schoenfeld**—whose company owns such heavyweight theaters as the Shubert, the Majestic, and the Winter Garden—attended a backers' audition for the 2,000 Year Old Man's big show. According to a source close to the production, Schoenfeld listened to the pitch, heard a few numbers, and pronounced the musical "too inside baseball." Less critical—and a whole lot luckier—was Jujamcyn Theaters honcho **Rocco Landesman**, who by intermission had offered Brooks & Co. the St. James Theater, where *The Producers* is the monster hit of the season. Schoenfeld denies making the statement and says, "I don't recall telling Mel Brooks anything at the audition." This fall, though, Schoenfeld is likely to have a sensation of his very own: *Mamma Mia!*—the Abba musical knocking them dead in London—will open at the Winter Garden (where *Cats* once purred). Just when we thought we were through with that band for good.

At Least He Didn't Call Him Ringo

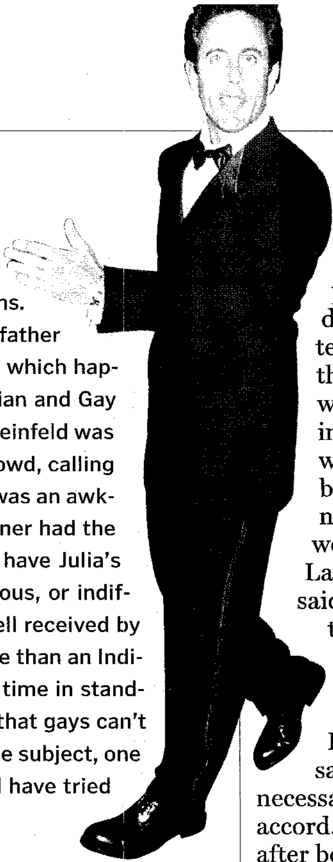
Like so many of us, **Charlie Rose** has a hard time telling one Brit from another. The talk-show host was interviewing **Paul McCartney** after his sold-out poetry reading at the 92nd Street Y last week when he called the former Beatle "John." The still-living legend helpfully informed Rose, "I'm Paul, Charlie." McCartney assured Rose that he wasn't the only confused Beatles fan around, and that to this day people ask him if he's John Lennon. "I always tell them, 'Think about it,' " McCartney related. The reading itself provided a few awkward moments as well. Although the crooner received a standing ovation when he took the stage to read from *Blackbird Singing*—the collection of his lyrics and poetry—the audience seemed to have trouble figuring out when McCartney had finished reading each poem. "They wouldn't clap," says an observer. "He had to tell them when it was over. He kept saying, 'That's it.' " As McCartney continued trying to get in sync with the crowd, he joked, "This might be the last time I do this." Well, as the old McCartney poem goes, "Fish in a sunbeam/ Eggshell/ Finish."

Welcome to CEO Island

He served as head honcho at HBO even while heading

Photographs: top, Patrick McMullan; bottom, Steve Finn/Globe Photos.

Intelligencer



Comedy Is Easy, *Lesbian* Comedy Is Hard

Most comics would kill to find themselves sandwiched between two lesbians. But not **Jerry Seinfeld**. Last week, the freshly tanned and freshly minted father hit the yuks circuit to test out new material at the Gotham Comedy Club, which happened to be hosting an event for women sponsored by the National Lesbian and Gay Journalists Association. On a bill among eight sapphic chuckle-meisters, Seinfeld was smack in the middle. The emcee introduced him to the estrogen-heavy crowd, calling him "a great supporter of our community." According to one spectator, it was an awkward moment—"We didn't know whether or not that was a joke." No sooner had the Master of His Domain taken the stage than one woman yelled, "Do you have Julia's number?"—a reference to his former co-star **Julia Louis-Dreyfus**. Oblivious, or indifferent to the scene, Seinfeld launched into his new routine, which was well received by the crowd but included a bit about weddings that seemed to eat more time than an Indigo Girls double disc. "He went on for a full five minutes—which is a *long* time in stand-up," says the observer. "The whole time, he never acknowledged the fact that gays can't get married." Finally, after the frustrated crowd had endured enough on the subject, one woman shouted out, "We can't get married, you know." Maybe he should have tried material about turkey basters and mullets.

Warner Music, after which he joined the Web rush and launched several dot-coms. But now **Michael Fuchs** is setting his sights on calmer waters. Just over a month after MyTurn.com—a venture he reportedly floated with a whopping $500,000 *per month*—filed for Chapter 11, the generous investor tells us he's retreating to Hawaii . . . as a real-estate developer. "It's amazing," he said when we ran into him with anchorwoman **Amanda Grove** at the Met's Jackie O. Costume Institute gala. "I'm finding myself in these businesses I know nothing about." Amid throngs of paparazzi chanting his name (an envious Grove lamented, "*I'm* the CBS news anchor, but everyone's calling out *his* name"), the self-proclaimed dabbler informed us of the 40-to-50 homes he's developing on 100 acres on the Big Island. "I'm basically doing this because I want a compound there for myself," he revealed. Yeah, but why have a Hawaiian mansion when you could refinance Kozmo.com?

A Backstreet Girl's Lost Innosense

J Records' latest addition, **Amanda Latona**, is just breaking into the biz, but chances are your teenage daughters already know who she is. The 22-year-old has already had several Websites dedicated to besmirching her name. Her crime? She lived with Backstreet Boy **A. J. McLean** for two years. Jealous young girls weren't the only ones troubled by Latona's romance with McLean, which ended six months ago. The singer was touring Europe in the **Lou Pearlman**–created girl band Innosense when her Teutonic record execs at Logic Records in Germany pressured her to dump her fellow teeny-popper, fearing the relationship would alienate drooling 12-year-olds as well as her Innosense bandmates. "I couldn't believe they would even *go* there," Latona tells us. "I just said, 'No way.' " Rather than abandon her personal Backstreeter, Latona left the band. And Pearlman did the same—though not necessarily of his own accord. Latona tells us that after being put together by Pearlman, the girls of Innosense refused to sign a contract that would make him the "sixth member" of the band. It's a clause Pearlman has used before—and it turned into a legal firefight with 'N Sync. "**Justin Timberlake**'s mom was our manager," Latona explains. "She warned us not to sign it." Did she also warn you not to use Justin's makeup?

Additional reporting by Aric Chen and Sarah Hinchliff.

Hangover Tuesday at the *Post*

Though last Monday was a rather black one at the New York *Post* with the exit of top editor **Xana Antunes**, there was a happy occasion earlier in the day. Three generations of ink-stained wretches showed up at *Post* hangout Langan's on West 47th Street to toast hard-drinking newshound **Steve Dunleavy** as the restaurant unveiled a portrait of the columnist etched in glass. With his image permanently installed at the end of the bar that has served him so very many drinks, Dunleavy joined the ranks of **Peter O'Toole, Richard Harris**, and Maureen O'Hara. "I am flabbergasted, flattered, and fucked," Dunleavy told the crowd alliteratively. When manager **Desmond O'Brien** stepped up to deliver a speech (written by Dunleavy's old friend and former *A Current Affair* producer **Jerry Burke**), one scribe yelled in horror, "Oh [shucks], he's calling in our bar bills!" The stirring tribute honored Dunleavy as "a man whose own newspaper once called him 'the pompadoured prince of darkness' . . . a man who once asked **Mike Tyson** if he was gay." Upon seeing his fellow columnist's portrait, **Neal Travis** cracked, "It looks even younger than his [darned] column photo!" Asked to explain the connection between drinking and writing, Dunleavy mused, "I've discovered that I cannot write when I drink, and I've discovered that I cannot write when I don't drink." It's that elusive middle zone.

Photographs: top, Henry McGee/Globe Photos; bottom, Burstein/Globe Photos.

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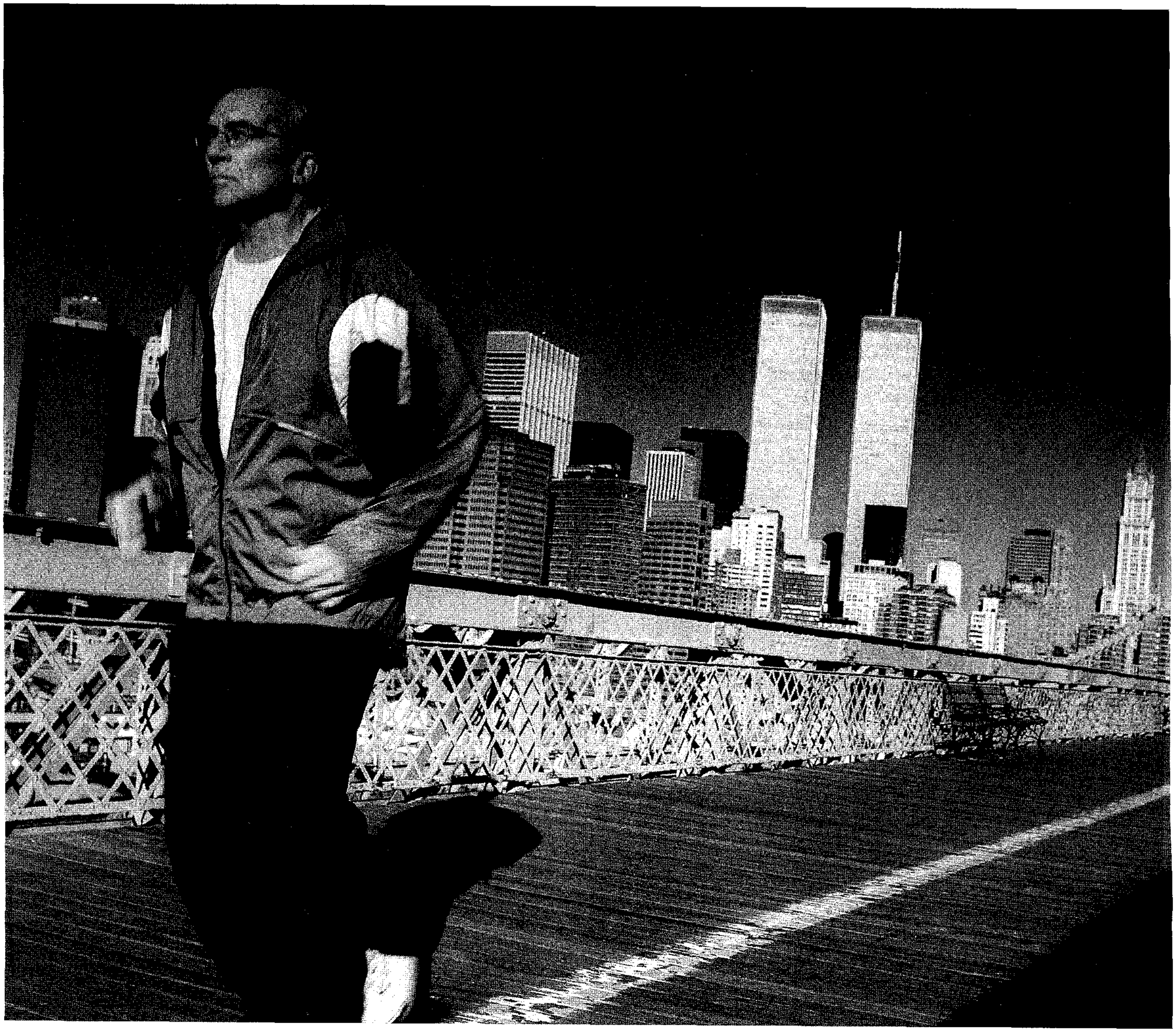

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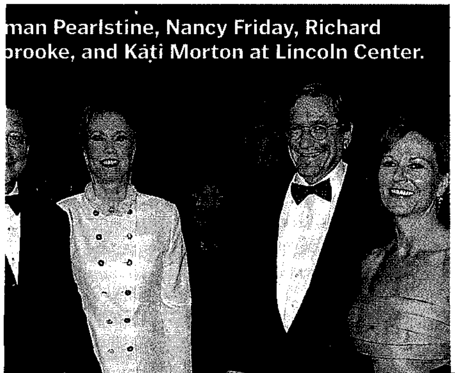
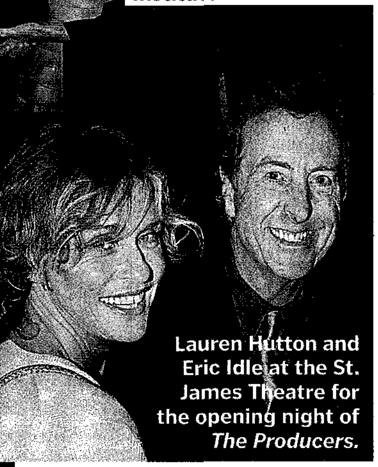
Scene

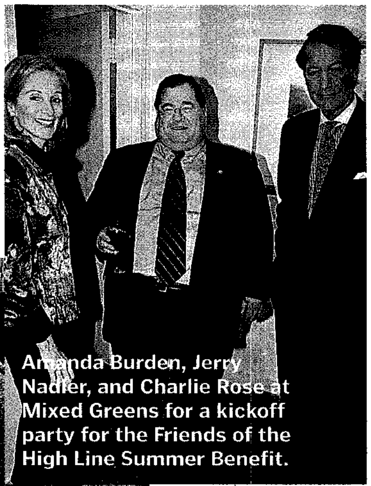
Lee Radziwill and Caroline Kennedy Schlossberg at the Metropolitan Museum for the Costume Institute Benefit.

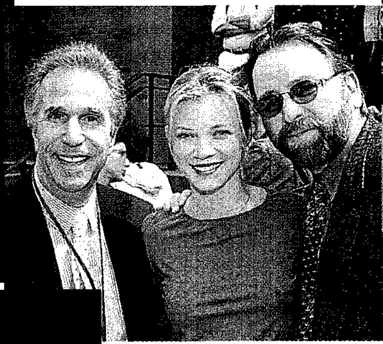

man Pearlstine, Nancy Friday, Richard brooke, and Kati Morton at Lincoln Center.

Ahmet and Mica Ertegun at the home of Annette Tapert for a party celebrating the New York City Ballet's upcoming Spring Gala.


Lauren Hutton and Eric Idle at the St. James Theatre for the opening night of *The Producers.*

Barry Diller and Kelly Klein at the opening of Diane von Furstenberg's store.


Amanda Burden, Jerry Nadler, and Charlie Rose at Mixed Greens for a kickoff party for the Friends of the High Line Summer Benefit.


Henry Winkler, Amy Smart, and John Ritter at the Earth School celebrating Earth Day and the Campaign to Defend America's Environment.

Dakota Jackson and Eric Bogosian at the Roxy.

Heather Mills and Paul McCartney at a party honoring their work with Adopt-a-Minefield at Cherry in W New York—The Tuscany.

Writer Blocked

Paul McCartney couldn't help himself. "Do you mind if I keep eating while we talk?" the cute Beatle asked, digging into his potato-and-carrot purée at PEN's eightieth-anniversary gala at Lincoln Center. "I'm here with my publisher," explained the author of *Blackbird Singing,* a new collection of lyrics and poetry. "And I've got my friend **Paul Simon** here." **Mark Green** didn't stay for dinner with **Andrew Grove, Richard Holbrooke, Bill Bratton, Steve Brill, Grace Paley,** and **Arthur Miller.** But the mayoral candidate did mention that **E. L. Doctorow** had offered to help with his announcement speech . . . and that he had turned the author down. "I hope I don't live to regret it," Green said sheepishly. "Mark Green is *crazy*!" snapped **Gay Talese.** And a more measured **George Plimpton** suggested, "I think Mark Green should have looked at Doctorow's speech first, and then made up his mind." ROBERT KOLKER

Kitchen Help

At the Roxy on April 23, **Philip Glass** was feeling a touch sentimental. He was there to celebrate the thirtieth year of the Kitchen, an experimental performing-arts space in West Chelsea. "You know, back in the seventies we would have never even considered the idea of a party like this," the composer remarked, looking out on a room full of counterculturists, including **Karen Finley** and **Meredith Monk.** "Back then, someone like **Laurie Anderson** was just an interesting woman who played the violin in a funny way." **Eric Bogosian,** however, had a more practical slant to his nostalgia: "Without the Kitchen," the actor explained, "I wouldn't be able to afford this blazer." DAVID AMSDEN

Photographs by Patrick McMullan

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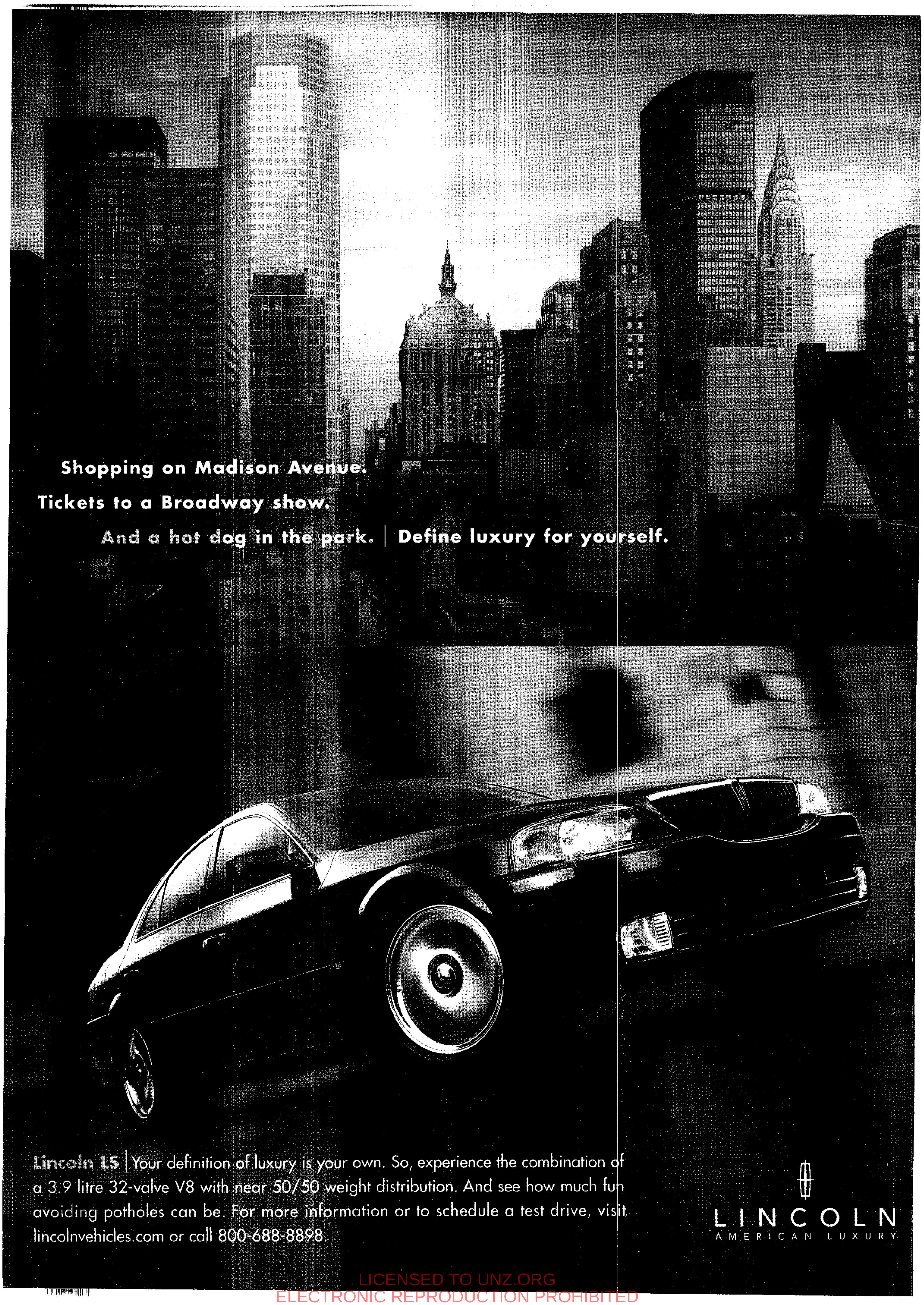
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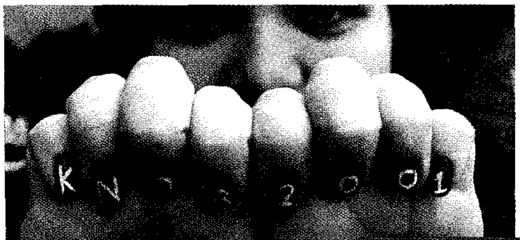
A fickle town, a tough town. They getcha, boy. . . . They put scars on you here—Reggie Jackson

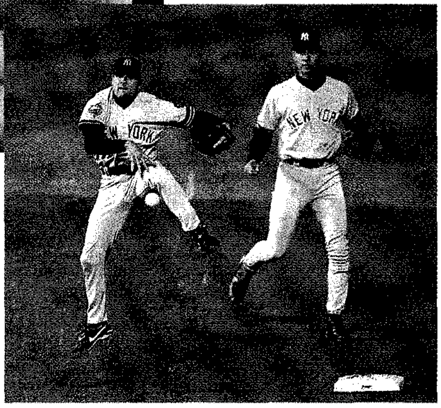
GOTHAM

Edited by Andrew Lee and Carl Swanson

Chuck's Angels



When it comes to the Littlest Yankee, New York fans—especially the female ones—stand by their man. By Ted Rose



Angela Lugo spent the first two games of the baseball season in the left-field seats of Yankee Stadium, cheering lustily for her favorite ballplayer, her fingernails painted to read KNOB 2001. "He looks like a gorilla," she says, "but cute." Chuck Knoblauch's been her guy since 1998, just before his ability to throw to first base evaporated. As Knoblauch worked on his problem, the 21-year-old's devotion only grew. "It showed true dedication," she says. "It's a lot easier to give up."

For three seasons, the tri-state area has puzzled over Knoblauch's hang-up. Some called it the yips. Baseball aficionados called it Steve Sax syndrome, after a similarly afflicted Yankee. Manager Joe Torre, who's spent three years holding his breath on every hit up the middle, resolved the problem by sticking Knoblauch in left field, where he's drawn standing ovations for catching routine fly balls.

Perhaps those cheers have merely been the result of public failure combined with hard work. A dose of humility and self-awareness, after all, often taps into a deep vein of affection running through our city. But does Knoblauch realize that almost all the goodwill comes from women?

"The male fans are more result-oriented," explains Akino Yamashita, another 21-year-old Knoblauch devotee, who runs an online forum called Chuck's Brigade. "I think a lot of women know what he's been going through, and they feel very protective of him." At five-nine, Knobby is the smallest guy on the team.

Angela suspects that some fans (read: men) who joined in the standing ovations were being sarcastic. The bleacher crowd is still laughing about the errant Knoblauch throw that sent sportscaster Keith Olbermann's mother to the doctor last year. Knoblauch, however, chose to view the gesture in a generous light: "They can go on cheering for as long as they want," he told reporters after one game.

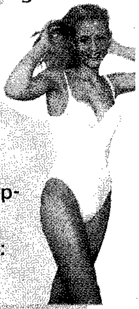
"Everybody's rooting for him," says Joan Stagoff, an Upper East Sider in her sixties, while taking in the Central Park sunshine recently. Explaining, she tells how she called to schedule an operation for her husband, Mort, and ended up gabbing about Chuck with Karen the receptionist.

Sitting next to Joan in the park, Mort isn't gushing about Knoblauch. He's busy fumbling with a portable radio, trying to get the Yankees game. "Oh, no," he says, "I think the Red Sox just scored."

G SPOTS

THIS WEEK IN NYC

Mark Green for mayor: The public advocate officially launches his campaign in Prospect Park to demonstrate that he's not just a Manhattan candidate. Now people from all five boroughs can ignore him.



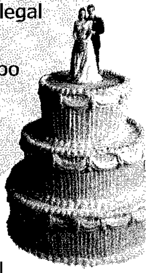
Is Miss France a man? Miss Universe officials investigate rumors that Elodie Gossuin is male. The tip-off was her activity in the talent competition: avoiding commitment.

Charlie Ward's apology: The Knick repents—sort of—for saying Jews are stubborn and have the blood of Jesus on their hands. He didn't mean all Jews—just Marv Albert.

Bush vs. Clinton: An awkward situation is averted at the Met Costume Institute gala when the First Lady leaves before Senator Clinton arrives. Apparently Laura had to go put Georgie to bed.

Meg Ryan and Melissa Etheridge: Repeated sightings of the pair at Lotus and Spa have raised eyebrows. This is one relationship Dennis Quaid might actually enjoy watching.

Green-card "I do's": Monday's deadline for illegal immigrants to obtain citizenship leads to jumbo lines at the city-clerk chapel. "Do you take this virtual stranger to be your ticket to permanent-resident status?"



GUY NICOLUCCI

Photographs: clockwise from top, AP Wide World; Doug Pensinger/Allsport USA; AP Wide World; the Image Bank.

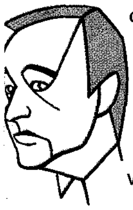
THE BIG QUESTION

Michael Bloomberg will be mayor for $1. What's your price?

Michael Mailer, producer, *Harvard Man:* "A lifetime film-and-television parking permit. You can park anywhere a cop can."

Ruth Messinger, president of American Jewish World Service: "Not having already put 24 months of my life into trying to change the course of the city. I'd have to campaign without the worst tribulations of '97: the exhaustion of raising enough money, and the close allies who aren't there when you need them."

Renée Cox, artist: "Whatever Donna Hanover's divorce settlement is."



Bill Bratton, ex-police commissioner: "I'd do it for nothing—as long as I could be appointed and didn't have to campaign. It's the greatest job in the world."

Amy Sacco, owner, Lot 61: "A custom-designed bulletproof Dior suit of armor."

Kenny Kramer, *Seinfeld* inspiration and mayoral hopeful: "If Bloomberg gives me $35 million, then I, too, will work for $1. Otherwise, I'll accept $170,000 a year and the mayor's box at Yankee Stadium." JADA YUAN

Self-Improvement

Buy Back

"I've tried everything," says Desiré Harrison. "I've done squats, I tried bodybuilding. Nothing works." Harrison, 25, an advertising-sales rep for the adult-entertainment guide *Xtreme*, is sitting in the mauve Park Avenue South office of plastic surgeon Dr. Bruce Nadler in a hospital gown. She has a button nose, a *Sports Illustrated*-worthy stomach, and enviable thighs, but . . . well, it's her butt. In the age of J.Lo, it's just not big enough.

Which is why she's here to see Dr. Nadler, a champion bodybuilder who once described himself as "The Liposuctionator." His days are filled with everything from calf implants to abdominal etchings, and he does a steady business in Botox. But lately, demand for the $7,500 tush-enhancement procedure has ballooned, thanks to the availability of a new, ergonomic implant with a gel-like feel. The customers are typically women like Harrison, who had Dr. Nadler install her 36C's last year ("It's sequential," he says). Perkiness-seeking gay men get it, too: "Last week I operated on a fellow from Sheffield, England," says Dr. Nadler, his biceps bulging through his black T-shirt. They've come from all over: "Alabama, Ohio, Hong Kong."

"For the last six, seven years, we've only had the old, solid implant," he says. "It looked nice, but it felt like wood. This one"—he holds up what looks like a Brobdingnagian contact lens—"you can put a knife right through and nothing will happen."

Harrison wants to know if she'll feel it when she sits. "It's not a whoopie cushion," chides Nadler. "I had a dream last night that it slipped down my leg," she says, giggling. "I guess my subconscious was running wild."

So how does it work? "First, I create a pocket, almost like filleting a steak," he explains. "Then I slide it in." He gets out a black felt-tip and draws a circle on Harrison's left cheek. "This is where we want to increase the fullness. You know," he offers, "I was a sculptor in college." "You are an artist," agrees Harrison, who has another question: "When can I have sex?" "As long as it's comfortable," he says, "within a week." "How soon can I get spanked?" she sort of jokes. Nadler thinks for a moment: "Give it six." SARAH BERNARD

Obituary

Moombaya

On Moomba's last night, only one major model (Karen Elson) picked at a plate of fries. In the oddly shaped, atticky VIP room, there was no Leo in sight, and no Gisele either. There was one Mormon actor (Aaron Eckhart) looking confused, one Ronson manning the D.J. booth (Samantha), and a lounging Shoshanna. There were the balding banker guys, mourning the end of many things, and their girlfriends bedecked in Michael Kors.

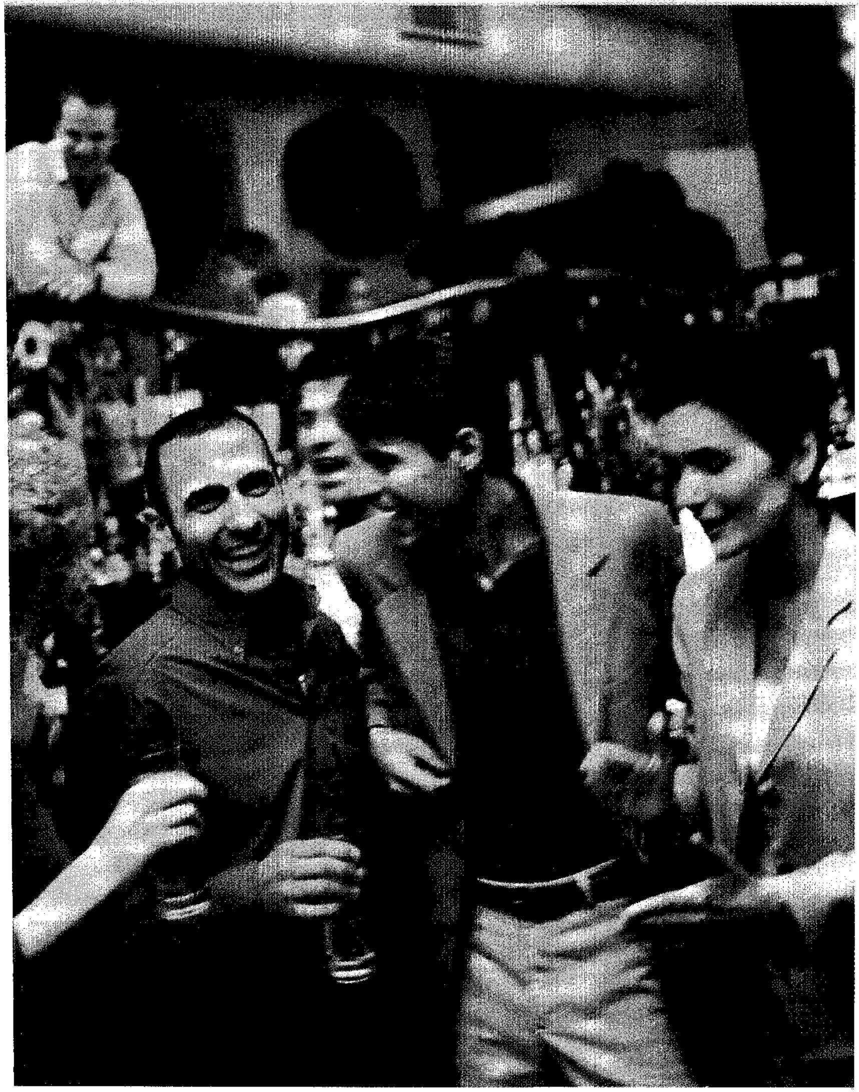
The abrupt closure of the ex-hot spot, now filled with nightlife tourists (and this night by a lone tall, skinny girl gyrating in a tight top that spelled out HUSTLER, who did her best to play the wild model), was reportedly because its proprietor, Jeff Gossett, had shifted his attentions to the brand-new Moomba L.A. "It sounds very mysterious," admitted its publicist, Lizzie Grubman. "But that's what Moomba was all about." *Sigh.* "There's a lot of memories in that place."

Lots of *canoodling* memories. It apparently generated more (banal) gossip items than money. Filled with couches and chaisey things, it was dark and *intime*, a big, boldfaced pre-slumber party. So unlike the Park's giant, indoor-outdoor notice-me hipness. No canoodling there; a little bit of love—celebrity love—is gone now. On Moomba's last night, girls in tank tops played Connect Four, intently. And no one was manning the velvet rope.

AMY LAROCCA

Photographs: top, Scott Jones; bottom; Dave Allocca/DMI/Timepix. Illustrations by Jessica Kasper.

Great Parties Call For Great Places.



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Real Estate

EDITED BY CARL SWANSON

House Proud

With her new novel, ex–Corcoran broker Jennifer Belle makes a play to be the poet laureate of the Manhattan apartment hunt.

It's the poetry of the profession," says Realtor-novelist Jennifer Belle, explaining why the chapters in her new book, *High Maintenance*, have titles like GV PRIME/CHARMING!!! and XXX MINT PIED-À-TERRE. "It's just found art to me."

To a certain extent, these phrases speak to New Yorkers' shelter obsession, the envy that makes even the happily housed scour listings and treat brokers like a kind of pushy urban priesthood. It's just that most Realtors—divorcées starting over, driven immigrants, ex-actors trying to do something practical—can't put them together eloquently.

In the early nineties, Belle was a college dropout with few marketable skills recovering from a live-in relationship. "I was so depressed," she says, "but I thought, *If I'm going to cry all day long, I might as well just sit in real-estate school.*"

After 45 hours of that, Belle made $10,000 her first month. In 1995, she joined Corcoran ("the closest thing to organized religion I've ever had"), and a year later, she published her first novel, *Going Down*, about a woman who puts herself through college as a prostitute. Her new heroine is every bit as mercenary, just more empowered: Liv Kellerman, trophy wife turned power broker. And a poet of sorts. "Prostitution has garter belts and stockings," says Belle. "Real estate has that language."

Harvard's Marjorie Garber romanticized the field in last year's hot-and-bothered lit-crit book *Sex and Real Estate*, but in fiction the typical broker is usually a frustrated suburbanite—think Annette Bening's character in *American Beauty* or Richard Ford's thwarted home-peddler in *Independence Day*. Belle's may be the first book in which real estate liberates. After using her job to semi-legally buy back her ex-husband's apartment, Liv eventually rejects it in favor of her dream loft on Liberty Street (*wink, wink*).

As for Belle, she quit the business in 1997 to work on a screenplay for *Going Down*, but she's holding on to her license. "When I'm old," she says, "I'm sure I'll want to do it again." BORIS KACHKA

Fair Deal?

Get Carter

Why is Graydon Carter's country house *still* for sale? The editor of *Vanity Fair* put his huge five-bedroom, 1773 Colonial in Litchfield County on the market last year for $995,000 after he and his wife split (she moved to South Carolina). He bought the place in the late eighties; it was a wreck. But it's on the town green, opposite a pretty Congregationalist church, so it fit Carter's old-money affinities. He renovated it like an eccentric collector, with old subway tiles in the master bathroom, maps and antique fly rods on the walls. "The offers have been less than what I'm looking for," he explains (the price is down to $900,000, with Klemm Real Estate). "It's a bad time to sell right now, so I haven't even responded to any of the bids." But even this seems like an opportunity for him to schmooze: "I'd love to sell it to someone I like." He's keeping his rustic lakefront cabin nearby, so he can still paddle about with the several top *Vanity Fair* editors who've set up a kind of colony in the area. MORGAN GOLDBERG

Big Deals

NoLIta

285 Lafayette Street

2-bed, 2.5-bath, 1,780-square-foot condo. Ask: $2.225 million. Sell: $2.225 million. Charges: $1,213. Taxes: $310. One day on market.

Word had gotten around the building that the owners of this loft would maybe *consider* selling it once their renter's lease expired. "The same day I met with them to check the condition before we released the security deposit, I got a call from their neighbor saying he'd heard a rumor," says Douglas Elliman's Helene Luchnick. "I invited him over, and we struck a deal that night." A filmmaker with a *Titanic*-scale budget, the new owner will rent it out for a year while deciding how to splice it to the 3,000-square-foot duplex Luchnick sold him two years ago. He'll now have 1,515 square feet of terraces—*very* Hollywood. CHRISTOPHER TENNANT

Midtown East

250 East 40th Street

550-square-foot studio condo. Ask: $280,000. Sell: $295,000. Charges: $313. Taxes: $256. Two weeks on market.

The buyer of this studio is a lingerie model who grew up in Eastern Europe and had been living in the East Village. Now she's moving to the Highpoint, where her place has a little balcony with views of the Empire State and Chrysler buildings. The seller's broker was Charles Greenthal; the model was repped by Karen Tamir of Peter Ashe, who said her client calls the purchase "the fulfillment of her American dream." The guys in the building are probably saying the same thing. CHRISTOPHER BONANOS

Photographs: top, Noah Sheldon; bottom, Annie Leibowitz.

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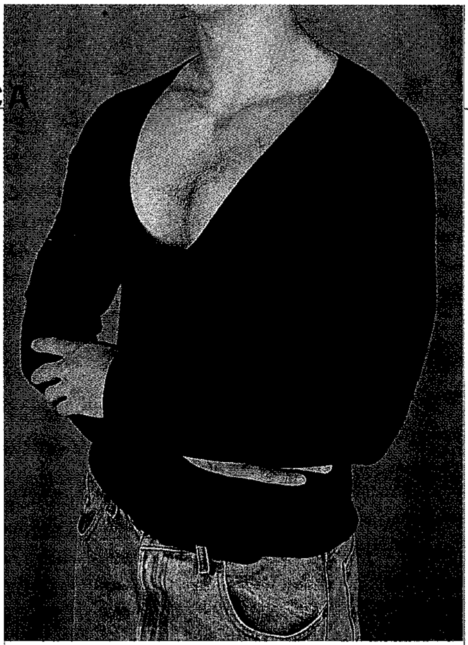
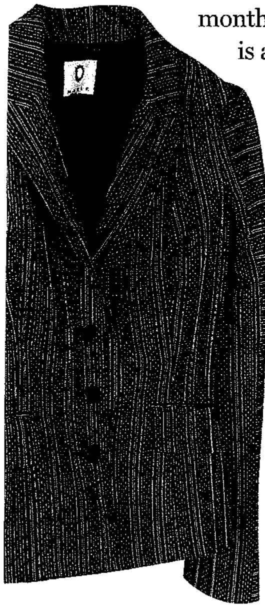
Style

AMY LAROCCA



Full Fashion Jacket

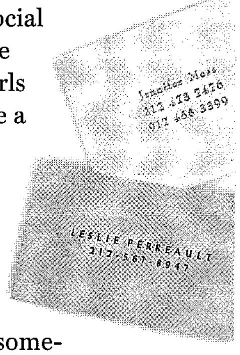


It may have finally happened. The reign of a certain kind of jean jacket—old-Levi's-style, but naturally made by Earl instead—has come to an end, just in time for these schizophrenic months when a cover-up is always a wise idea. In its place? The shrunken blazer. The season's best have tufted shoulders and fitted bodies, look more collegiate than cowboy, and are tossed over everything from sheer dresses to dirty denim. Marc by Marc Jacobs has done the style in a number of twills: khaki, light blue, rust, or denim (about $250, at Barneys New York and Bergdorf Goodman), and Mayle's Valentina jacket (pictured) is covered in tiny stars and stripes ($340 at Mayle, 252 Elizabeth Street; 212-625-0406). Now, if only something would come along to replace those ubiquitous black platform slides . . .

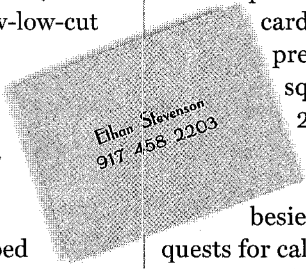
Pec-Neck Sweaters

In the beginning, there was cleavage. Standard, heaving, bosom cleavage. It was such a hit that others followed—toe cleavage, for example, even (thanks to Alexander McQueen's low-low-cut pants) bum cleavage. Now the hottest cleavage is showing up somewhere else entirely: on men. Prada and Gucci, along with all of their imitators, have taken the man's V-neck and dropped it navelward. This low neckline is known as a Johnny collar, and worn right (that is, without some opaque T-shirt underneath), it cuts across the chest in a neat angle that affords a perfect view of the outline of well-developed pecs and the tidy shadows they cast across the chest. Can man-Wonderbras be far behind?

Getting Carded



Handing out business cards is the easiest way to give people your numbers, even in social situations. But some truly fashionable girls feel the need to take a more *personal* approach. Tiny Edwardian-style calling cards, decorated with a name, a number or two (home? cell?), and sometimes a tiny decorative flourish, are being pressed into the city's chic-est palms. Papivore offers calling cards in many sizes, but the preferred shape is small and square (117 Perry Street; 212-627-6055). Nancy Sharon Collins, Stationer, having been besieged with requests for calling cards lately, suggests cards with no number at all (to order, call 212-431-5959). "That way," Collins explains, "you can write whatever number you want." Perfect for gracefully diverting pesky suitors.

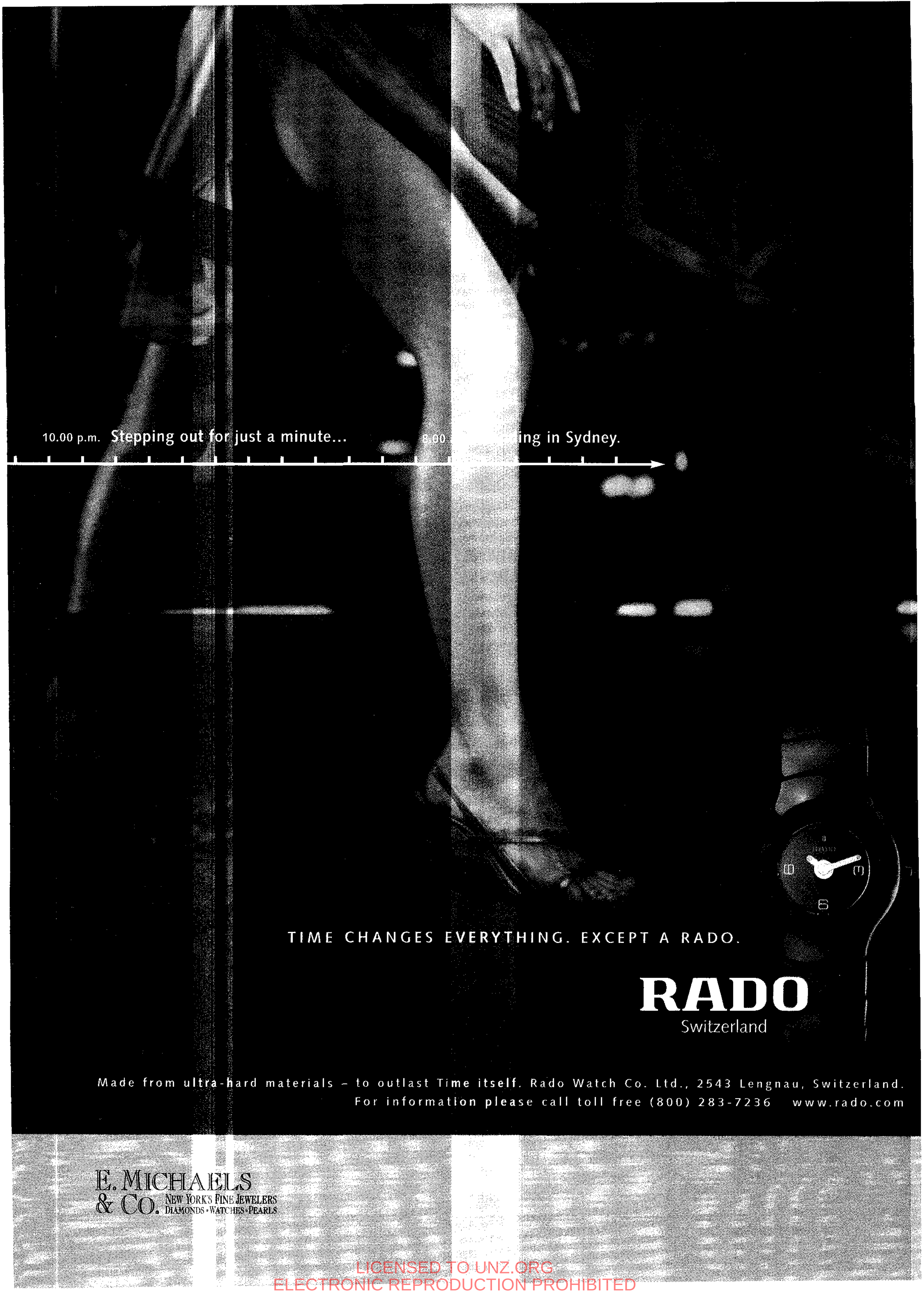


Smart Set

Pamela Clarke Keogh

"She never embarrassed us," says Pamela Clarke Keogh, author of the new book *Jackie Style,* about her subject. "She never spilled her guts to Barbara Walters." If Keogh's feeling a bit wistful, she's not alone. With the Costume Institute's Jackie retrospective opening this week, the whole city is engaged in a collective yearning for the glamorous icon. Keogh's book looks at Jackie's style from her baby-fat equestrian days right through her life as an Upper East Side editor, neatly chronicling all the Capri pants, head scarves, and shift dresses in between. The book is Keogh's second—the first, *Audrey Style,* dealt with that other gorgeous *gamine*—and both tomes sprung from Keogh's desire to teach history through stories of women and style. "What I really like about Jackie," Keogh says, "was that Camelot was her creation. The Kennedys were very adept at seizing power, but Jackie understood that you have to make people believe in a dream. Fashion is what we remember, but that was really the merest bit of it."

Photographs: clockwise from top, Liz Steger (2); Hulton Getty/Archive Photos; Emily Wilson; Liz Steger.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Michael Tomasky THE CITY POLITIC

Green No More

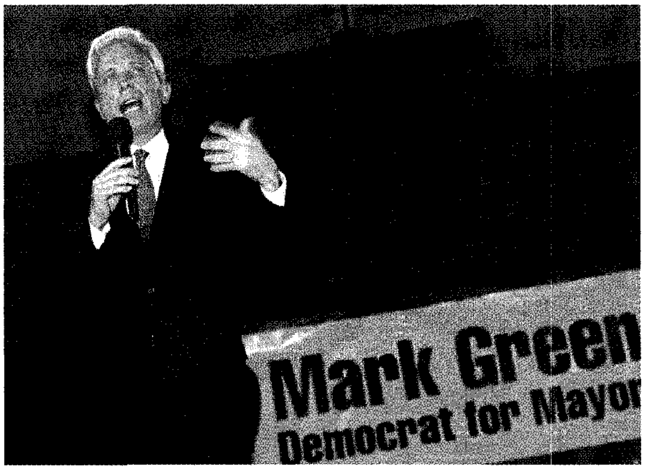
Entering the race for mayor, Mark Green shows signs of growing beyond his unctuous, punch-line-drunk image and coming across as serious, thoughtful—even mature.

JUST BEFORE HE DELIVERED A SPEECH ON crime-prevention measures last Wednesday afternoon at Pace University, Mark Green walked over to where a handful of us Fourth Estaters were sitting. He went up to New York 1's Andrew Kirtzman, who had celebrated a birthday the day before, which as it happened was the day Green formally announced his candidacy for mayor at the Prospect Park picnic house.

"You disappointed me yesterday," the candidate told the anchorman; Green went on to explain that he was all set to bound up on the stage on the most important day of the most important race of his life and, facing 300 supporters and the television cameras of every news organization in New York, wish Kirtzman happy birthday. Now, I don't know for a fact that leading the crowd in a round of "Happy Birthday" ever crossed Green's mind, but I know Mark, and I'd be willing to bet that it did.

Green has no idea what a favor Kirtzman did him by taking his birthday off from work. It's not that it would have been inappropriate or downright embarrassing. But it's the sort of thing Green does sometimes that makes it hard for his constituents to take him as seriously as, given his actual record of accomplishments, they should. Too cute. A little smarmy. Anyone who's watched him operate at all over the years is well aware of the stockpile of puns and metaphors and turns of phrase with which he evidently amuses himself but that tend to make all the others in the room roll their eyes (one that sticks with me is his assertion, in an old *Nation* article, that under Reagan, "laissez hasn't been very faire"). As one reporter joshed last week, he's the only candidate who comes with a laugh track.

But hey: He didn't do his birthday shtick, and as it turned out the announcement event worked. I mean, Russell Simmons introducing—and embracing—William Bratton is a moment that ranks right up there in the cross-cultural Olympics with Hillary's morning-drive-time interview last fall with Isaac Hayes on KISS-FM. Bratton's presence added gravitas, which wasn't surprising, and even a bit of levity, which was. ("I'm a New Yah-kah," he said; then, quickly picking up on the awkwardness with which that fell on New York ears, adding, "I may tahk with a Boston accent, but I'm one of you!")



Photograph by Richard B. Levine.

Green's speech, if a tad overlong for a record-setting 87-degree day, for the most part found that elusive but necessary pitch for which the candidates, the anti-Rudy Fernando Ferrer excepted, are straining this year. He twice doffed his cap to Rudy Giuliani, crediting him (though never *only* him) with reducing crime, while insisting, in the civil-libertarian fashion required of candidates in a Democratic primary, that "we can have civil order and civil rights, not one at the expense of the other." And most of all, he kept the smarm eruptions to the barest minimum. The fact that he delivered his memorized, 39-minute address with a handheld mike, and without a podium, might have given him the unfortunate aspect of a stand-up comic, but he successfully fought the image off by refraining from the one-liners for which he is known and delivering a serious and substantive address.

In other words, Mark Green may have finally grown up. It may be unfair to talk that way of a 56-year-old man with his record. Green did get a tobacco company to stop using a wildly successful logo (Joe Camel), and he did as much as anyone to de-cartelize the local carting industry. But he can still come across as the striving arriviste who has not quite matured. Some of it hasn't been his fault (boyish face); some of it has (seriatim quipsterizing, gadflyish press conferences). But it has been a widely held perception. My friends outside the realms of local politics and journalism all know Mark Green. They respect his intellect, they're fine with his politics, and they're more or less comfortable with him as the Ur-representative, in local politics, of their class and its mores. They just want him to stop being too clever by half. It's a habit that tends to remind hypereducated, liberal boomers of things they don't like about themselves, or, to put it another way, things they know the rest of the world doesn't like about *them*. It is not so different in this regard from Hillary's humorless moralizing about television violence, or Bill's contradictory desires to lead the generation that fought for equality of the sexes while at the same time chasing skirts from one end of America to the other. Green's dilemma isn't as fraught as all that, but he does need to show his intellectual cohort—which votes in very large numbers in

"… J'étais très fier de marcher

à côté de ma mère.

Elle était très jolie ; je m'arrangeais

pour lui toucher la main, …"*

Jean Giono. La chasse au bonheur. (c) Editions GALLIMARD

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New York City Democratic primaries—that he can lead it.

And up to this point he's doing a pretty good job. The media love to pin the local-genius label on Hank Morris, the consultant who's running Alan Hevesi's campaign. Nothing against Morris, but it's Green's campaign that so far this year has been unquestionably the best. It's been a fairly conservative campaign, in the risk-averse rather than the ideological sense. But he's made no mistakes and has done most things right. The Bratton endorsement was a major coup. Not bad, either, the support from Amadou Diallo's father for his police-misconduct plan. Even the slightly gimmicky media things have worked. A few weeks ago, Green and his wife, Deni Frand, invited Al and Kathy Sharpton to go see *Judgment at Nuremberg* on Broadway. Green's camp made the invitation known, which put Sharpton in a position where he had to say yes, because how could Al Sharpton say publicly that he wouldn't go see a play that dealt with the persecution of the Jews? Green got a Sharpton photo op backlit by Jewish suffering. Think about *that*.

The surest sign that someone is a front-runner—and that other candidates are starting to worry—comes when the others start attacking him, which Peter Vallone did clunkily last Wednesday during Green's crime-prevention speech. As Green spoke, Vallone's camp e-mailed reporters, accusing Green of being soft on crime. While Green was taking questions from the audience, aide Joe DePlasco went up and handed him a note telling him about the parry, which Green batted away casually, referring to "my anxious opponents."

It's early. As I wrote a few weeks ago, and as can't be stressed enough, odds are that nearly half the primary voters will make up their minds in the last week, which comes in September. The unions haven't committed, and Green, who's never been a clubhouse man, doesn't have a great deal of organizational support. But right now, Ferrer seems too much the protest candidate, Hevesi's big media buy isn't doing a lot, Vallone can't get traction, and George Spitz, the fifth Democrat, is in it mostly to make a point. Green is ahead because of name recognition, but also because, at this point, he deserves to be. If he would just can the laugh track for good. ■

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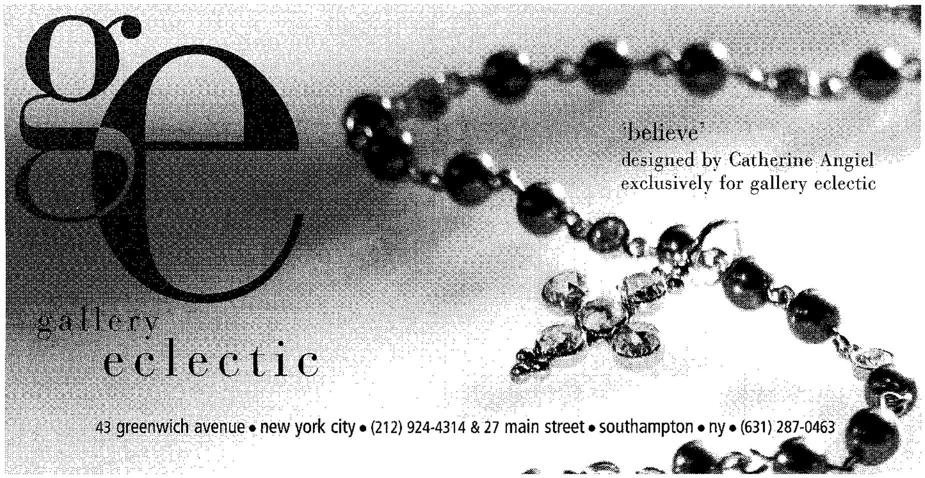
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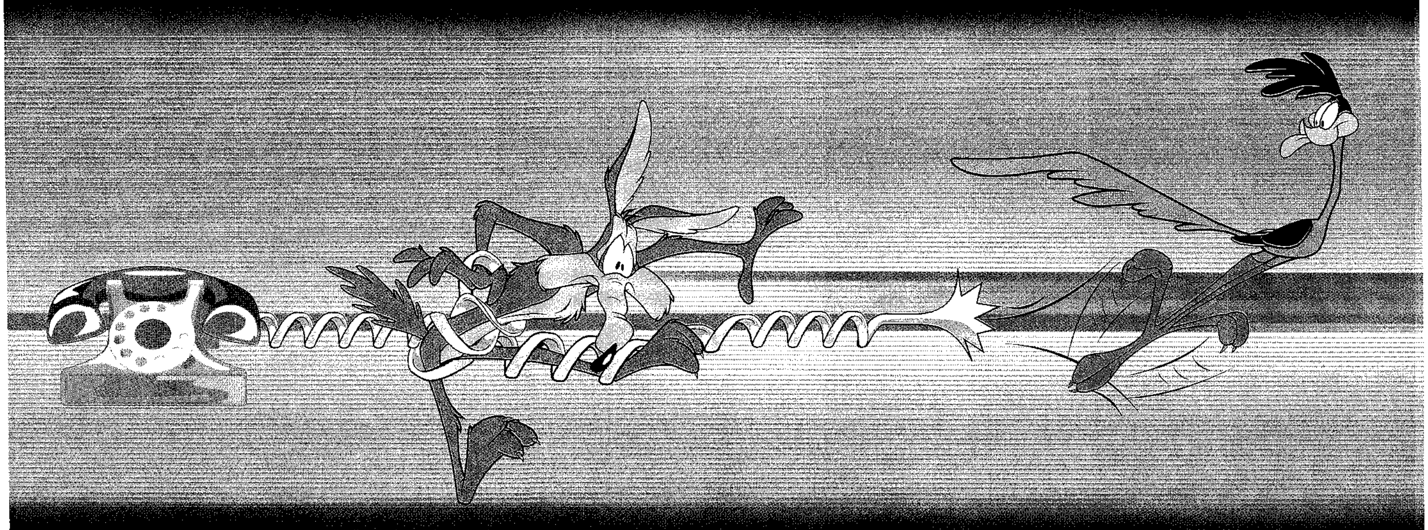

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James J. Cramer THE BOTTOM LINE

Look Who's Back

Ready for a shock? Not only is the economy going to rebound, but some of the best stock buys right now can be found in the much-despised tech sector.

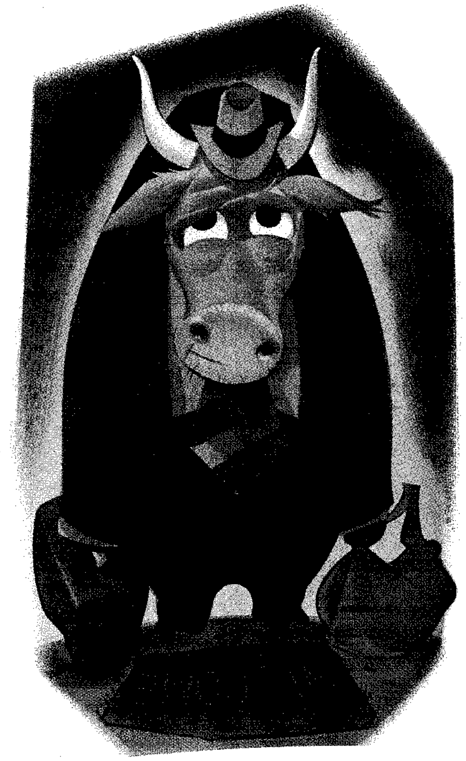
PEOPLE ARE SO BEATEN DOWN IN THIS STOCK market, they can't even tell when things are getting better. So much money has been lost, so much pain endured—particularly in the NASDAQ—that stock investors are still looking the other way even as the Federal Reserve pumps money furiously into this economy.

But the bond market knows. The bond market's not lying. It's signaling, with massive losses on the long end, that there are going to be enough rate cuts down the road to eventually have a good old-fashioned boom on our hands. The bond market's weakness often signals that corporate earnings are about to rebound. I've watched bonds long enough to know that investors in these staid assets see the future before it happens, and they are saying, "Get me out of bonds before the Fed takes this economy back to 6 percent growth."

For me, after a year of bashing technology, it's time to start buying. No, I don't think we've hit bottom in terms of earnings; there's still a ton of bad news out there. And I don't want you to go back into the Ciscos and the Nortels, or any of those other companies that need telecommunications to boom all over again. Some think that the overbuilding in telecommunications could rival the fiasco of railroad overbuilding at the turn of the nineteenth century, and think the market will never come back. I just think that those stocks—and kin like Corning, Tellabs, JDSU, PMC-Sierra, and a host of other communications suppliers—are simply uninteresting. We have to get back into the mind-set of buying stocks that have fundamentals that are improving, not getting worse, and I can't honestly say that any of those companies have fundamentals that *are* improving.

Ah, but that doesn't mean we have to avoid all technology stocks. While we tend to regard tech as monolithic, it's quite the opposite. Some tech stocks are extremely sensitive to changes in the economy, and these are the ones we want to load up on *now* in anticipation of when the Fed finally gets rates to 3.5 percent, where they are no doubt headed.

I've got five tech stocks that I have hated for pretty much a year now, five stocks that I am now buying precisely because their earnings a year from now could be up substantially when the economy starts rolling, as it always does when the Fed steps on the gas.



First is **IBM**, which has just had a huge run after a very good quarter but is pulling back just as furiously now because nobody believes the numbers are for real. Give me a break. IBM has turned itself into one of the world's great consultant plays with a hardware kicker, and boy, do they sell a lot of hardware when rates go down and businesses feel more flush. I have always played IBM as a "cyclical," meaning that it responds to the upturn in the economy, and this time will be no different. Take advantage of the skepticism and buy IBM for a potential 40-point gain over the next nine months. Even then, IBM wouldn't be more expensive than the average S&P 500 stock.

Oy, have I hated the guys at **Microsoft** ever since they stood up to the Justice Department, à la Mike Milken. That didn't get them anywhere other than in earnings-shortfall hell. But now, with the firm's most recent quarter and the Mister Softee–loving new Justice Department, here's a stock that could very quickly tack on 30 points as people realize that Microsoft hasn't had its market share dented and, if anything, has even gotten to be a strong No. 2 to AOL on the Web. You are never going to catch the exact bottom in a stock like Microsoft, but the current mid-sixties level is certainly a great place to get started. Let's hope it goes back to the fifties so we can buy more. That would be a gift.

For years, **Advanced Micro Devices** has played second fiddle to Intel, both in terms of financial performance and in semiconductor benchmarks. That's no longer the case. AMD has been taking share aggressively in personal-computer microprocessors. Its chips win benchmarking contests pretty regularly, and the stock is cheap as all get-out. Great balance sheet, low price-to-earnings multiples, and a flash semiconductor business (they go into cell phones) that you are basically getting for nothing. A steal in the low twenties.

TheStreet.com

Check out TheStreet.com's "10 Questions" feature this week. Bruce Behrens and Liam Burke, co-managers of the Flag Investors Communications Fund, are on the hot seat. Available for free at www.thestreet.com.

Illustration by Eric Palma.

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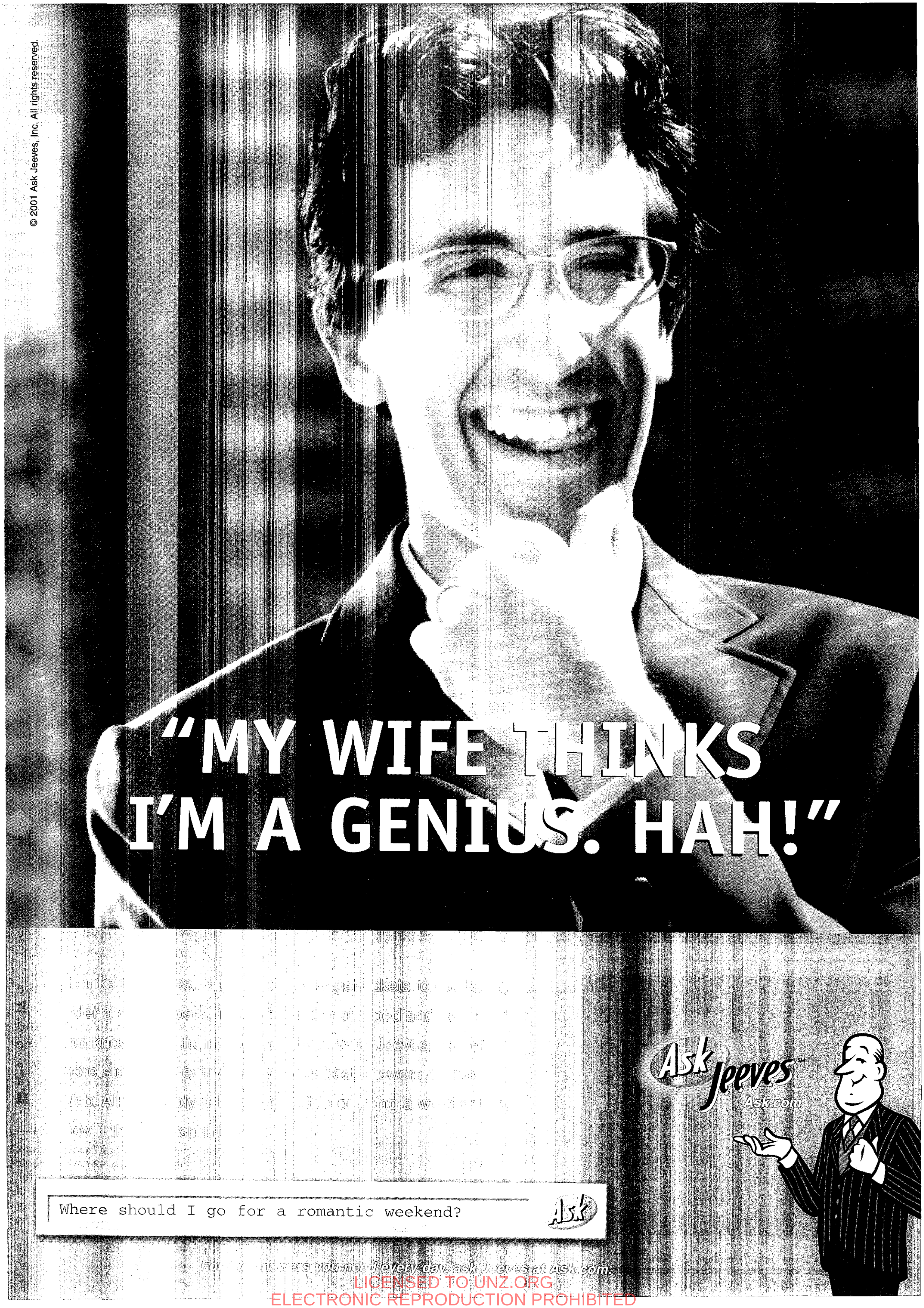
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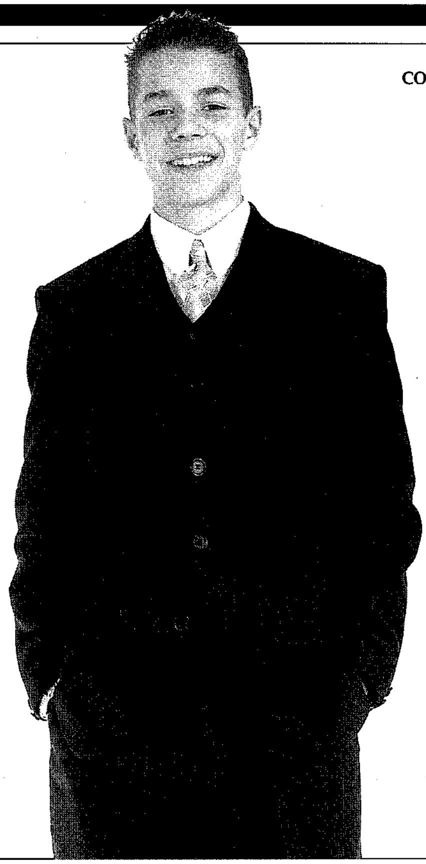

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You know those stocks that were going to integrate your software and networks and all of that other stuff that big companies have to have in order to stay competitive? Remember that business-to-business hype? Forget about them. **Electronic Data Systems**, the original technology-consultant giant (remember Ross Perot?), has been winning big contract after big contract in the past year, saving companies fortunes the moment it walks in the door. Here's a stock that could go to $100 without anyone's even noticing, as it is a boring, non-promotional behemoth. Just what the stock doctor ordered when the Fed is cutting rates.

I know **Best Buy** doesn't seem like a tech play, but BBY is the ultimate electronics provider. It's the perfect consumer-technology play because it's where you go when you are feeling better about the economy. It's where you go with your tax rebate. This stock has just had a huge run, but in the next few weeks, the bears will spread the news that the month of April was just okay—it will be untrue, but that is what bears do—and you will get a chance to buy it in the mid-forties.

Now, I know these companies aren't like the sexy old fiber-optic plays or the fast packet-switching stocks of yesteryear. You aren't going to make nine points in a day on these. But you aren't going to lose eighteen either. Tech can be a part of your portfolio now. It just can't *be* your portfolio. Buy these high-quality tech stocks now, and wait six months for the turn to occur. And remember, don't interpret this pro-tech call to mean that you can stick with those mutual funds that buried you in the past two years—the ones down 40 percent. Believe me, they didn't own this kind of low-multiple, consumer- and corporate-driven technology. They wanted the most expensive merchandise, much of it still overpriced.

So don't make the same mistake twice. Use the recent advance to bolt from the folks who crushed you, and reposition into saner, safer tech for the rest of what will now turn out to be a very good year for equities, courtesy of Alan Greenspan. ■

James J. Cramer is co-founder of TheStreet.com. At the time of publication, he owns Electronic Data Systems, Best Buy, and Microsoft. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions that he takes may change at any time.
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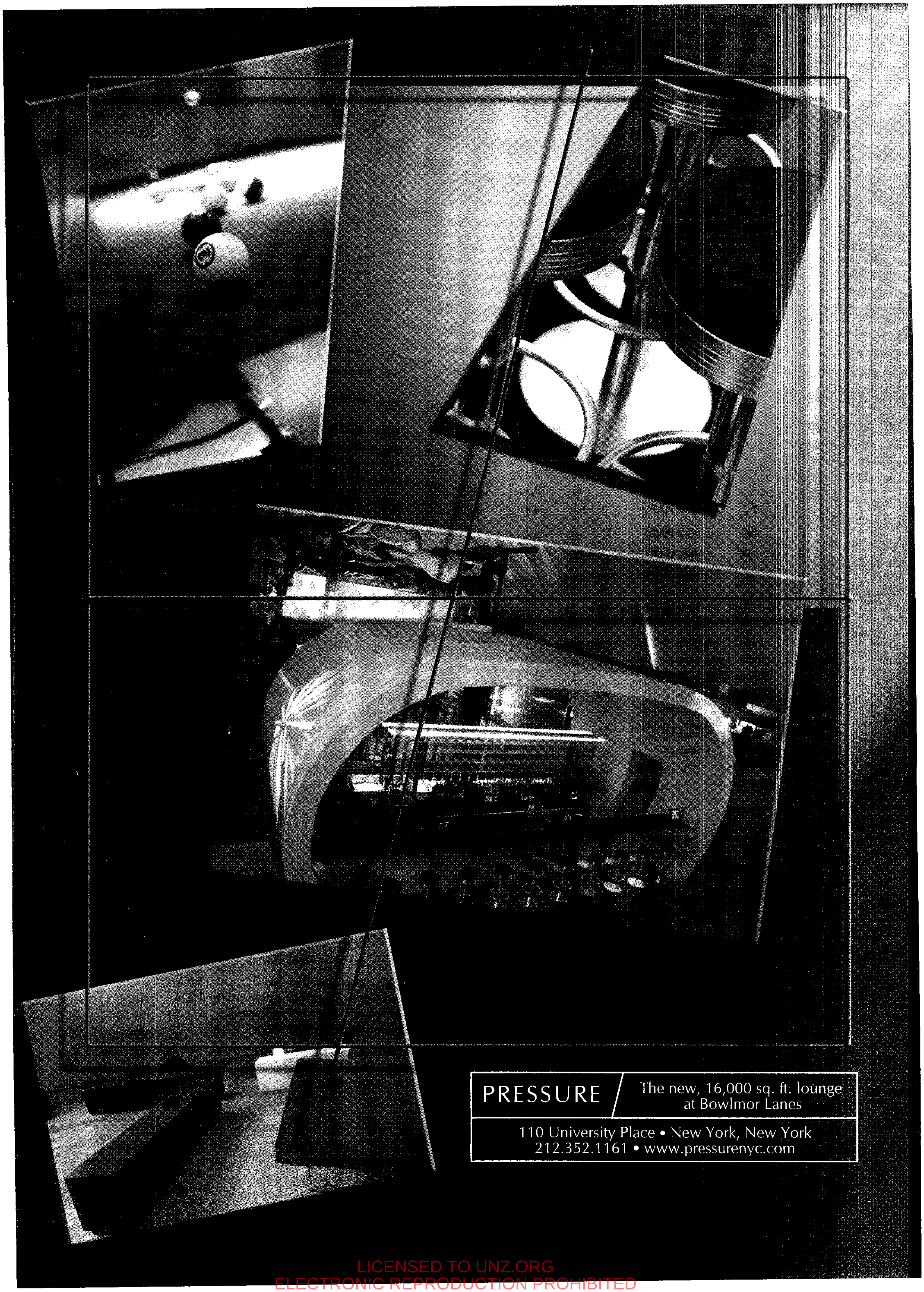

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I, Mack

Macaulay Culkin's new play, *Madame Melville,* is about a man reflecting on the searing experiences of his youth. But Culkin's own childhood was infinitely stranger. Now, at age 20, he looks back.

By Ariel Levy

'I'M 20 NOW," SAYS MACAULAY CULKIN. "And I've been in this business for sixteen years, had an agent for fourteen of them and a lawyer for eleven. Those kinds of things." He cannot remember a time when he wasn't famous. "Maybe some spotted memories here and there of going to the park with my mother. But it's hard for me to remember a time when people weren't staring at me for one reason or another.

"Teenagers are the ones who are hardest to handle. Their parents raised them watching my movies, so they feel they can say whatever they want to me."

People are staring at him right now. He's sitting under a trellis of rubber grapes in an Upper West Side diner across the street from the Promenade Theater, where an enormous image of him hangs out front, announcing his run in the play *Madame Melville.* It is Culkin's first work as an actor in six years. The play was cast by Billy Hopkins, the same casting director who gave him his very first acting job, when he was only 6. "He was like a little angel with a tilted halo," says Hopkins. "The critics would get mean and say he had on too much lipstick, but of course those were his real lips. He was exactly the same as he is now—except not smoking."

It's a show-business convention, nearing a cliché, that child stars are cursed. Cuteness transmogrifies into tiresome idiosyncrasy. They grow up too fast and end up topless and snorting lines (Drew Barrymore), or they are racked with a maddening nostalgia for the glory years (Judy Garland), or their inevitable decline fills them with criminal rage (Dana Plato). Culkin's childhood was every bit as grueling as any of theirs, and a good deal more public. But he seems to have survived more or less intact. "I've been spending all these years trying to find the good stuff about it," he says.

Smoking has stained his teeth a khaki color, and his eyes have sunk deeper into his face, but he still has floppy blond hair and pure, pale skin. You can still see that kid—mouth wide open, palms smacking against his cheeks—pushing at the edges of Culkin's face. He manages to look pixieish and oddly dissipated at the same time. It's an uncanny combination.

These days, Culkin likes to talk in a hipster patois of his own invention, repeating words ("coolcool," "goodgood") for emphasis. "It's like I'm on *The Brady Bunch,*" he says. "My wife would always laugh at my lingo. Like I call everyone 'chicks.' 'Chicks' and 'girls' and 'women' are all part of the rich tapestry of life."

Madame Melville will run in New York through August 26, Culkin's 21st birthday. It is a play about a boy expected to perform as a man and rewarded for doing so with pleasures and privileges most kids only fantasize about. Meanwhile, he struggles against his father for autonomy. ("The line 'I didn't like your father' would

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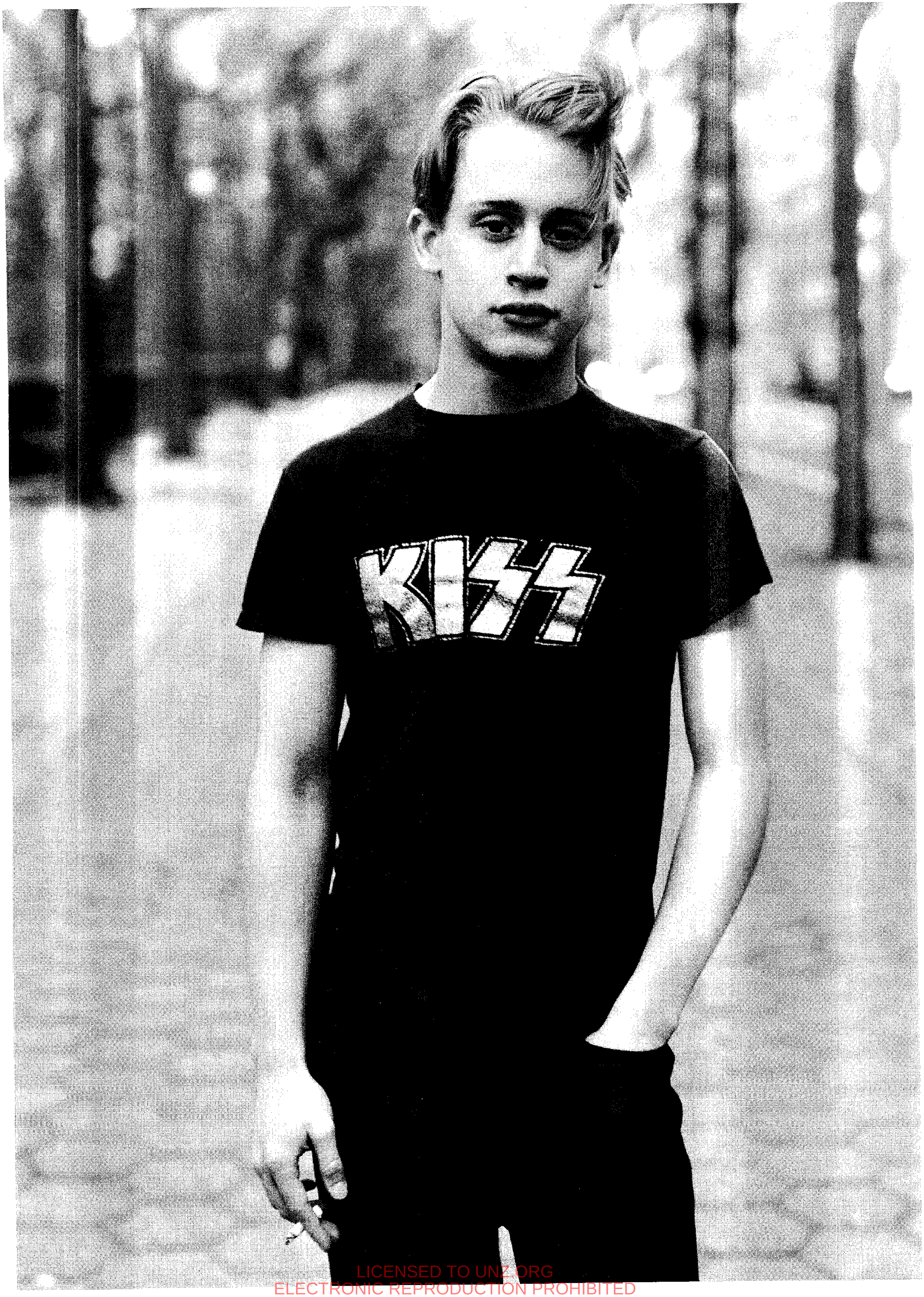

KISS

always get a big laugh in London," Culkin says.) But his character is also sometimes an older man, looking back on his youth. "Sections of the play are narrated by a middle-aged man saying, 'This is something that happened to me a long time ago that made me the man I am today,' " says producer Gregory Mosher. "Mack has that ability to look back on another life."

"I didn't think of half that stuff when I took the part," Culkin says. "Then you start to realize, you know, there are some parallels."

SOME OF CULKIN'S EARLIEST MEMORIES are of helping his father, Kit, at the Catholic church where he worked. "I'd help him set up Mass and stuff like that," Culkin says. "It gave me a very tainted view of religion because I saw the man-behind-the-curtain sort of thing. You see your father taking the body of Christ and the blood of Christ down from the tabernacle or whatever, and everybody's believing it's, you know, a big holy thing, and you're like, 'It's just a bottle of wine and some crackers from a box in the back!' "

At that time, the family lived in an apartment on 94th Street and Second Avenue. All seven Culkin children were sharing bunk beds in one room, and Culkin's mother, Patricia Brentrup, was working as a telephone operator. "It was basically one long hallway separated by doorways with no doors," he remembers. "I guess we couldn't afford doors or something." Culkin laughs and gives a little huff. "They were all-right times for my family. My father was always, you know, abusive, but it didn't get really, really, really bad until later on."

The Culkins were neighbors with Susan Selig, a stage manager at the Ensemble Studio Theatre. "She knew this family—this huge family—around the corner, and she figured there might be somebody of the right age and the right gender and there I was," says Culkin. Kit Culkin, who'd been a child actor himself—performing once with Laurence Olivier and Anthony Quinn, and in George Balanchine's production of *The Nutcracker*—was happy to get his son into show business. "My father, I think, had been sort of an actor when he was young" is the way Culkin puts it.

"They were so poor I had to use my own money to make sure that he got to and from rehearsal," says Hopkins. "Macaulay would crawl under the bleachers at the theater to look for change that had fallen out of people's pockets. They were like the Beverly Hillbillies."

Then, in 1988, Culkin got his first film role, in *Rocket Gibraltar*. At first, acting felt like freedom. "Initially," he says, "my God. You get to play on the beach and ride a bike all day. On the first take of my very first film, all we were supposed to do was just ride, you know. So I'm riding, I'm riding, I'm riding, and the director yells, 'Cut!' and I kept on riding. I just kept going. Finally the director had to run me down." Culkin giggles as he picks at his breakfast—a kid's breakfast—of French fries and Coke.

"I didn't even realize who I was working with. It was one of Burt Lancaster's last things. He sits me down and he's like 80 and I'm 6 and he goes, 'So, do you have any advice for me?' I go, 'Yeah: Just don't step on my lines.' "

His role in *Uncle Buck* the following year began to make him famous—and began to teach him about the rigors of the profession his father had chosen for him. "That's when I started missing home. Being away for three months is like forever for an 8-year-old, but it was still fun. I mean, my father was pushy and stuff like that, but working with John Candy was cool," Culkin says. "He was a fun guy to be around; he was jolly. It's a cliché, but he was."

WHEN *HOME ALONE* CAME OUT IN 1990, IT quickly became the most successful comedy ever made, and the third-most-successful movie after *E.T.* and *Star Wars*. But there were no robots or moonscapes or flying bicycles. *Home Alone*'s special effect was Macaulay Culkin. Almost overnight, Culkin says, neighborhood kids he had played with were transformed into awestruck snoops, and everywhere he went there were cameras. "It was one of those paranoias like, *There are people in the bushes! There are people in the bushes!* But there really are people

"Michael Jackson's still a kid. I'm still a kid. We're both going to be 8 years old forever in some place because we never had a chance to be 8 when we actually were. That's the beautiful and cursed part of our lives."

in the bushes. It was that kind of thing.

“Hats don't really help,” he says. “They say if you cover your forehead, you cover 80 percent of what people associate with you, but it doesn't work. When I was 9 years old, I got recognized wearing a ski mask. Maybe it's the lips. I couldn't hide from the world at all.”

Culkin started staying inside the apartment as much as possible and watching a lot of television when he wasn't working. “I remember I was doing *Home Alone 2* and I was getting changed in my trailer on the street. Next thing I know, there was a group of upwards of about 200 people shaking my trailer. It scared the shit out of me,” he says. “You get scared of everything out there because they're all trying to get *in here*,” he says, motioning toward himself. As he jerks his arms in the air, the few people in the restaurant who haven't yet noticed him turn and stare. “I'm a self-diagnosed agoraphobic,” he says.

Kit Culkin had quit his job to manage his son's career (Kit and Patricia split the standard 15 percent management fee), and the two were on the road or on location for most of the year. “I just remember the exact point when I was growing a little more tired—during *The Good Son*. I had already done one or two things that year, and I just said to Kit, ‘Listen, I'm really getting tired and I'm not at school as much as I'd like to be; I really need some time off.’ He said, ‘Yeah, sure,’ and the next thing I knew I was on the next set doing the next thing, and it just kind of clicked in my brain: *Okay. There's basically nothing I can do to make this stop.*”

As Culkin tells it, his father was constantly trying to teach him a lesson. “I was making God-knows-how-much money, and Kit was making me sleep on the couch, just because he could,” Culkin says. “Just to let you know who's in charge and just to let you know if he doesn't want you to sleep in a bed, you're not going to sleep in a bed.”

Sometimes, Culkin says, his father would hit him or one of his siblings or his mother: “It was something that was always there, you know—it kind of always contributed to some of the unhappiness.

“He beat our spirits down,” he says, and pauses for a minute. Like most people, Culkin becomes confused when he tries to describe his relationship with his father. “You really just had to be there to see what kind of a man he was.”

ONE DAY WHEN CULKIN WAS 9, HE GOT a call from Michael Jackson inviting him to Neverland. He went with his parents and his younger brother Kieran—Kierie, he calls him—in a helicopter Jackson sent for them. “He had every kind of soda in the world there, every kind of candy. A two-floor arcade, a carnival, and a movie theater.” Culkin, who kept ferrets, rabbits, cats, and dogs at home, was particularly impressed by Jackson's private zoo. “He had giraffes, elephants, tigers, orangutans, chimps, ostriches, llamas. We were driving around in golf carts, and the thing that cracked him up was he got us talking about the Teenage Mutant Ninja Turtles, and instead of ‘Donatello,’ I'd say ‘Don’; instead of ‘Leonardo,’ I'd say ‘Leo.’ Like I knew them way back, me and Michelangelo—Mikey—are tight.”

A bond formed quickly. “We had very similar experiences in childhood,” he says. “It's not like I can just bump into people on the street and say, *Oh! You too!* It doesn't happen that often. Michael's still a kid. I'm still a kid. We're both going to be about 8 years old forever in some place because we never had a chance to be 8 when we actually were. That's kind of the beautiful and the cursed part of our lives.”

When Jackson was accused of child molestation in 1993, Culkin says, he “would have liked to have said something in his defense—I still wish I had—but my father kept me out of it.” Culkin calls Jackson “one of my very best friends in the world” and is the godfather of Jackson's son, Prince Michael, and his daughter, Paris. “Michael and I had an understanding about my father,” Culkin says. “He knew what that was all about. He'd lived it.”

And at the time, Jackson's estate was the largest starfucker-free zone Culkin had ever been in. “You know there's not going to be a photographer in the bushes. You can walk around and no one will stare at you and you can be normal,” says Culkin. “Neverland is still the only place on earth where I feel absolutely, 100 percent comfortable.”

KIT CULKIN'S STATUS AS HOLLYWOOD'S MOST hated stage mom has been well documented over the years. “I just remember him yelling his head off on the telephone to God-knows-who, every day,” says Culkin. “He was a screamer, he was an intimidator.”

Ultimately, he did secure $8 million a picture for his son's work, putting Macaulay on the same earning curve as adult stars like Bruce Willis and Mel Gibson. “On some level, his intentions were good,” says Culkin. “He was trying to get the most for his family.”

But there were other motives as well. “I knew Kit very, very, very well,” says Ken Weinrib, Macaulay Culkin's lawyer. “I made every deal he ever had, and a lot of the difficulties were not about money; that's the reason it would get so difficult and toxic. Because it wasn't about money. It was about power.”

By 1993, Kit must have been able to feel his power ebbing. Macaulay had turned sullen, which was reflected in his work. Kit and Patricia were at war almost all the time—both have since admitted they were involved with other people. And it was Kit who took the first step toward dissolving the family.

There is a famous scene in *Home Alone* in which Catherine O'Hara realizes that she has forgotten *something*. Her horror mounts as she figures out that the something isn't the alarm or the bathroom light; it is—“*Kevin!*”—her son. The mood at the Culkin house was very different when it dawned on them that they were missing Kit. “We didn't even realize for a while that he wasn't there,” says Culkin, grinning. “We kind of looked around the house and all of a sudden we're sitting there watching TV—*laughing*—and we're like, ‘Wait a second, where's Kit?’ We were feeling really good. All that stress in our shoulders was gone. We were like, ‘What's going on? What's making this good?’ ”

AS HE CROSSES BROADWAY AT 76TH STREET, a man—two stories up, a block away—shrieks, “Hey, Macaulay!” out his window. Culkin gives a little wave and heads into the Amsterdam Billiard Club, where he likes to hang out. For one thing, he can smoke his Parliaments here, and for another, the patrons at this time of day are serious pool players who don't care much about the young man in their midst wearing blue jeans and a wine-colored leather jacket studded with rhinestones and grommets in the shapes of shooting stars and comets. "My *stylist* sent it over," he says with a self-mocking eye roll.

The bartender recognizes Culkin immediately. "I'll get that," he says, handing over a bottle of Poland Spring before the celebrity can go for his wallet. Culkin thanks him and settles himself on a high stool by the window. "It's funny," he says, flipping his bottle of free water in his hands. "The more money you have, the less you need." When he got his first credit card, Culkin bought a $600 ebony cane with a sterling-silver tip, "because I could." He laughs, pushes his hands through his blond hair, and lights a cigarette. "I feel like some rich little kid left me his inheritance." He looks older in this light; leaning on one knee, smoking in his leather with his hair back and the sound of pool balls snapping all around him. "No," he says, exhaling smoke. "I feel like some little kid worked really, really hard and I got his money."

"My father would hide newspapers from me so I wouldn't read the stuff about him or find out how much I was making. They didn't want me running off to my friends saying, 'I just made $8 million!' "

Daddy dearest: Culkin with his parents in Paris in 1990.

Photograph by Francis Apesteguy/Liaison.

It was when Culkin's mother filed a custody suit that he found out just how much he was worth: some $50 million. "My father would hide newspapers from me so I wouldn't read the stuff about him or find out how much I was making. I can understand why they did that; they didn't want me running off to my friends saying, 'I just made $8 million!' "

But as the custody case moved through the courts, Culkin, then 16, decided to gain control of his finances. "He didn't want to be the subject of his parents' dispute," says Weinrib.

"Basically, I had millions and millions of dollars in the bank and my mother couldn't pay the rent because she was spending all of her money on lawyers," Culkin says. "We were about to get evicted from our apartment. The only way I could get access to that money was to take my father's name off it, but I didn't want to make it messy, so I figured I'd take both their names off.

"That's kind of something that's up in the air in my brain," he continues, "whether parents should be earning money from their children in that kind of way. That's something for future generations of child actors to figure out, whether parents should be creating that dynamic."

Kit Culkin never showed up for the last day of the trial, and his son has not seen or spoken to him since. There is still a bench warrant out for Kit's arrest for allegedly assaulting a photographer at the trial. "When he disappeared after the trial," says Culkin, "first he stole all my memorabilia, like my very first costume and all the things I had collected over the years. My pictures, this and that. Stuff that I was going to put in storage and dig out when I was 50 or 60 for a laugh. He took that with him."

Ken Weinrib thinks that once Kit lost control of his child's finances, it dawned on him that he would lose control of his children altogether. "I wasn't surprised when he didn't show up for the last day," Weinrib says. "I don't think anyone who knew him was. He wasn't after Mack's money—none of it was ever *really* about money—but that decision made it apparent that he wasn't gonna get control of everything. He was gonna lose."

"For now, my opinion is, the farther away he is the better when it comes to, like, everything," Culkin says. "We think he's in Arizona. That guy always wanted to be a cowboy."

"HIGH SCHOOL WAS A GREAT TIME," CULKIN says brightly. "When Kit left, it was like, I can finally have my own room, you know what I'm saying?" He attended the Professional Children's School and had a group of twenty friends who would hang out in his room every day. His apartment became their headquarters. "People would come from all over the city and put their names up there: I had floor-to-ceiling, wall-to-wall graffiti. Even the tiles on my bathroom, on my toilet, on my mirrors, on the ceiling. Everywhere. It was something I always wanted to do, and now that he was gone I could."

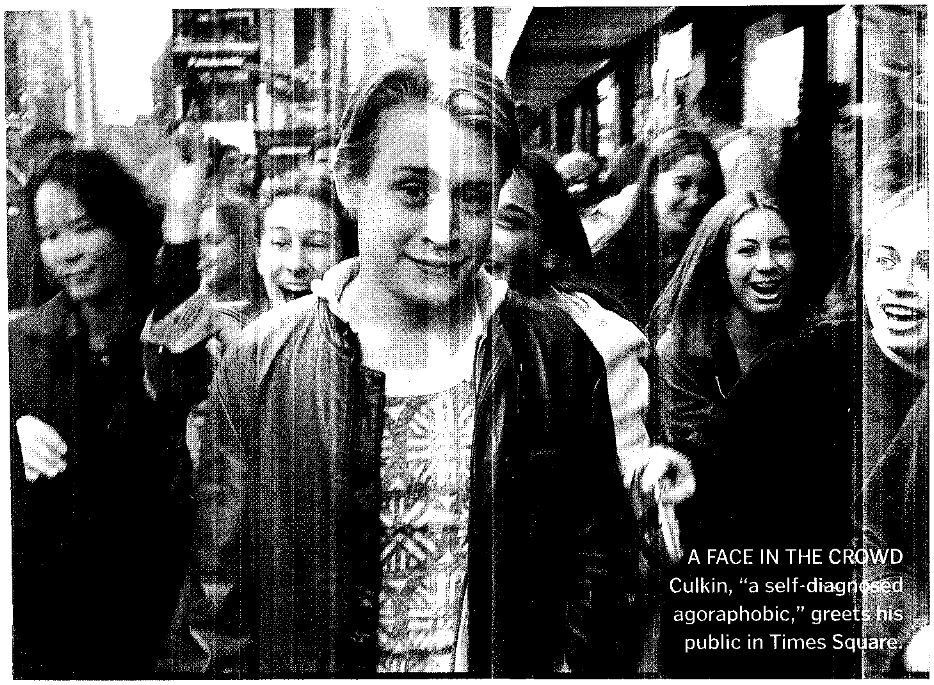
They were a pack of "pseudo-punks," Culkin says, loitering around Sim's deli on Columbus Avenue, where they went for smokes, stealing orange caution cones from the street and vandalizing the occasional parking meter. "I did all those kind of great things, like I dyed my hair. I did purple and I did pink and I did orange, and they made such a big deal out of it—it was on the cover of *People*!"

"They were always printing things about his beer parties," says a former classmate, "but he was as normal as you could be if you were fucking super-famous and a millionaire at 8."

"His way of rebelling was *not* to fulfill everyone's expectations and become little Mr. Hot Shit and go to Moomba to bring home six models every night and do drugs," says Gregory Mosher.

"It was so blown out of proportion," Culkin says. "I never did anything more than any upper-class Upper West Side kid you know would. We weren't, like, all squatting in the corner shooting heroin."

By his senior year, though, Culkin was attending school "for purely social reasons. It was one of those things where I could pass without lifting a finger," he says. "That was kind of pissing them off. I'd get really high scores on my standardized tests but like D's across the board." And then there was the matter of the stool he brought with him from class to class, refusing to sit on one of the school's regular chairs. "Eventually, they



A FACE IN THE CROWD Culkin, "a self-diagnosed agoraphobic," greets his public in Times Square.

called me in and said, 'We think you're trying to tell us something with that stool.' " Ultimately, he dropped out, a few credits shy of graduation.

HE MET HIS WIFE, RACHEL MINER, when he was 14. "She always says she thought I was a jerk," Culkin says. "On the first day of school, she said, 'Hi, my name is Rachel,' and I said, 'Yeah, welcome to the school,' or whatever. She thought I was such a jerk for not saying, 'And my name is Mack.' "

When he talks about Miner, he is talking on the one hand about a marriage, on the other about going steady. "We hung out in a big group of people, and you start kind of pairing off. We dated four times before we got married. She'd broken up with me three times before, and so the last time we were going out I said, 'Marry me now before you dump me again.'

"What can I say?" he says now, sounding a bit wistful. "She was my girl."

They were married at a small stone church in Connecticut on June 21, 1998. To avoid press coverage, no printed invitations were given out. Instead, the 60 guests were sent on a kind of treasure hunt, with directions given to a hotel where the front desk provided directions to the church. "The wedding was very small and low-key," says Emily Gerson Saines, the manager who represents three of the seven Culkin children and Rachel Miner. "The party was like a fancy version of a family picnic. It was at someone's house in Litchfield County, and children were running everywhere, swimming if they wanted to. That's who Mack and Rachel were as a couple—family always came first. They would go over to Pat's house and help the little ones with homework."

Though the newlyweds appeared together in a Sonic Youth video directed by Harmony Korine ("He looks like a pale prince," says Korine, who also published a book of grainy black-and-whites of Culkin with a Japanese publisher, titled *The Bad Son*), they spent most of their time at home, watching Culkin's 500 DVDs and taking care of stray cats. "He had this menagerie of sick animals," says Weinrib. "You walk into their apartment and you're like, 'What are these animals? It's like Noah's ark in here!' "

A few days before their first Christmas together in 1998, Culkin and Miner woke to the news that a fire originating in Patricia Brentrup's apartment had killed four people. "Two family friends basically broke down our front door and told us," says Culkin. "I ran to the television and boom, there it was: the Culkin fire. Of course, the picture they had was of a Christmas tree on fire, but it had nothing to do with a Christmas tree."

"All Pat did was turn on a radiator," says Gerson Saines. But she was sued for $80 million in damages (still pending) and Culkin was sued for an additional $113,000 (since dismissed). "They made it seem like I was running around the house naked spitting vodka on the walls and throwing matches everywhere," Culkin says. "I wasn't even there."

"Macaulay and Rachel and I went out to buy them socks and shoes and pajamas," says Saines, "and we're waiting on line at the Athlete's Foot north of Times Square—we're in the middle of a *tragedy*—and all the salespeople are staring at him till finally one of them gets the courage to ask him for his autograph. It was a surreal moment."

The siblings moved in with Culkin and Miner for a time. "I had a place that was way too big for me and my wife anyway," Culkin says. "It was a nice Christmas other than the fact that all their presents got burned . . . and their house. It made me feel good that we brought it all together and made it work. It was awful, of course—people died—it was awful."

THOUGH CULKIN REMAINS CLOSE WITH MINER, the two split before he left for *Madame Melville*'s London run. While he was away, there were various reports of his dating, most accurately of his fleeting romance with American model Agatha Relota. "They were so behind on the news," he says. "That stuff didn't even break until right before I left in February, and Agatha and I hadn't seen or spoken to each other since late November."

As for his relationship with Miner, "it just is what it is," he says. "We still talk and stuff like that. We're gonna wait until we're in the same city to sit down and talk about it and try to figure out exactly what to do next. But, you know, whatever. It's something we'll figure out. I'm always going to love her."

Culkin's performance in London was more successful than most dared to hope. "In England, you could tell the press was just waiting to roast this kid on a spit," says Mosher. But after the play opened, the critics of London found Culkin unindictable. The *Daily Mail*'s Michael Coveney wrote that "Culkin has eloquent body language and assured presence." Seeing Culkin's performance was "one of those rare evenings when you become suddenly aware you are in the presence of something rare and special," wrote Charles Spencer of the *Daily Telegraph*, calling him "absolutely superb."

Culkin says that one of the things that attracted him to *Madame Melville* was that it is a sexy play, and he is sexy in it. It isn't the self-possessed sexiness of a man but the desperate sexiness of an adolescent. "He really does that horrible teenage awkwardness," says producer Julian Schlossberg. "He reminds us of that difficulty of adolescence when you're not comfortable as a boy, but you can't possibly say you're a man."

CULKIN DIDN'T HEAR FROM HIS FATHER until a few months ago, when he received a telegram in London: "It said, 'All the luck in a long successful run. You will, as always, be wonderful. Dad.' " It's more the message of a long-lost manager than a long-lost father. "It was just funny;

(Continued on page 101)

Whitehead Revisited

After winning comparisons to Pynchon and Morrison, writer Colson Whitehead returns to skewer the culture of myth-making with the savagely funny *John Henry Days.* By Logan Hill

"THERE'S ALWAYS AN ATTACK ON THE sophomore novel from some quarters," says novelist Colson Whitehead, sitting outdoors at a Fort Greene restaurant a few blocks from his home. "I do make fun of a certain kind of critic and a certain kind of journalist," he adds, gesticulating in sharp angles, all skinny elbows and arms in pale-green vintage short sleeves. "So they may not appreciate some of the stuff in this book."

Whitehead, a Harvard-educated Upper West Side native and former TV critic for *The Village Voice,* knows the ebb and flow of the hype cycle all too well; he even kicks off his raucous, sprawling second novel, *John Henry Days,* with a klatsch of freeloading journalists on a junket. As they sit around a banquet table chugging free liquor and gorging on prime rib, they consider the "three discrete schools of puff." There's "Bob's Debut"—"Bob" being any profilee—followed by the inevitably disappointing "Bob Returns" and, just as inevitably, "Bob's Comeback."

Whitehead scored in his Debut phase at the age of 29 with his first published novel, *The Intuitionist,* a mysterious, scrupulously detailed allegory about racial uplift and generational conflict that concerned a rift between rival schools of elevator inspectors. True to the conventions of "Bob's Debut," Whitehead was celebrated in reviews and profiles as an heir to Ralph Ellison and Toni Morrison (*Time*) or, if you prefer, Joseph Heller and Thomas Pynchon (San Francisco *Chronicle*). English and African-American-studies course syllabi were quickly revised. "On the paperback tour," Whitehead says, incredulous, "I met students who had been assigned my book—and I wasn't much older than them."

Now 31, with his second book ready to hit the shelves later this month, Whitehead himself enters the perilous "Bob Returns" phase. That's when, his narrator explains, a critic may snipe that Bob's second novel is "somehow lacking—emboldened by success he tries to tackle too much. . . ." The curse of the overly ambitious second novel is a tired old trope, but, as Whitehead's friend and "fellow shut-in," the novelist Myla Goldberg, says, "He just didn't listen—he just wrote what he was going to write."

The hugely ambitious result is a complex investigation into the legend of the steel-driving folk hero that has publishing insiders crowing that he's done it again.

"It wasn't like I thought, *I'm scared. Now I've really got to follow this up,"* he says. "*John Henry Days* was already half in the can before my first book came out, so I'd already started something that was big and sprawling—I just had to finish it."

WHEN HE FINISHED *THE INTUITIONIST* IN 1997, Whitehead had no reason to believe that the book would go anywhere at all. He had been dumped by his literary agent after his first manuscript was rejected by dozens of publishers. "It was a kind of pop-culture-heavy book about a child-genius cherub, Michael Jackson–Gary Coleman type," Whitehead explains. "He's not a midget, but he gets plugged into all sorts of stereotypical black roles until he becomes a sort of super-bad-ass Shaft character."

Bummed when the book failed to sell, he says, he went back to freelancing about "Bobs" like Tabitha Soren and famous weathermen ("Al Roker: God of Thunder") to pay the bills. He and fellow writer Gary Dauphin diverted themselves with "Nat Turner Overdrive," their satirical Website. "We had an 'Ask Nat' advice column," Whitehead admits, chuckling. And the theory about a Caribbean cola that makes black men impotent? "That was Gary!" Whitehead claims. "Well, that one might have been me."

Then he moved to San Francisco with his wife, Natasha Stovall, a photographer and former *Village Voice* crony. Frustrated, he found a job working for a Bay Area dot-com, writing "40-word blurbs about Web events. You know: 'Cuckoo for Cockatoos? Come down to the pet chat at petplanet.com!' " Whitehead laughs, rocking the ice in his Orangina. "I mean, I'd written two novels and been an actual critic—then I was writing this? But I had nothing to do, so I just did a lot of Web searches on John Henry."

WHITEHEAD'S FIRST NOVEL FELT ALMOST AS claustrophobic as the small boxes that were so often the novel's settings. It was an intense, controlled work, similar to the heroic John Henry described in his new book: "Like the reverse of dynamite: noise and fire, white light, these elements flying not apart but together into a compact thing."

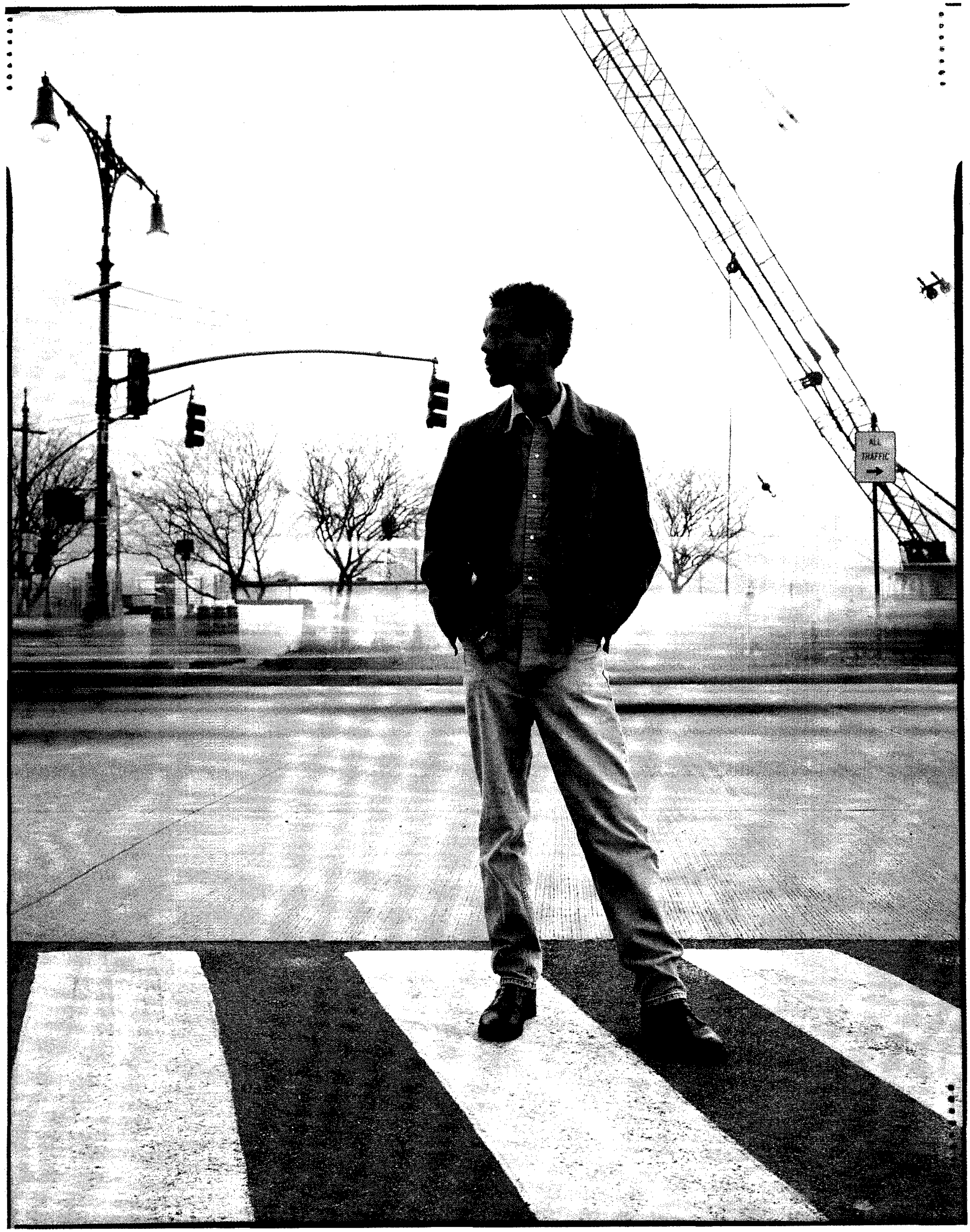
In *John Henry Days,* the implosive force of the first novel is turned outward. Whitehead clashes information-age dislocation and industrial-age heroism in a riotous narrative to probe the legacy of the man he calls "the first black superhero I ever knew." The cast of characters includes J., the protagonist, a discontented content-providing freelancer; Pamela, a young woman whose late father compulsively collected John Henry memorabilia in his Harlem apartment; Alphonse, a homicidal stamp collector obsessed with trains; Paul Robeson, who once played John Henry in an ill-fated Broadway show; and the blues and Tin Pan Alley musicians who made a living singing songs about John Henry's life. The novel will surely be read as an attempted vault into the epic literary realm of E. L. Doctorow and of Ralph Ellison, to whom Whitehead is most often compared.

"We want to be careful about overdoing all the comparisons to Ellison, though," warns writer and Yale professor Robert Stepto, who recently assigned *The Intuitionist* to cap his twentieth-century lecture course in African-American literature. "Whitehead is *not* a derivative writer."

"You feel like he could write about anything," says *Motherless Brooklyn* author Jonathan Lethem. "It's encouraging to see him biting off larger chunks of the world."

On the brink of the publication of *John Henry,* Whitehead is busy at work on two more books. "I'm working on a novel about Band-Aids," he confides. That may not exactly be a larger chunk of the world, but it might just be off-beat enough to set the stage for Bob's Comeback. ■

PHOTOGRAPHED BY MICHAEL LAVINE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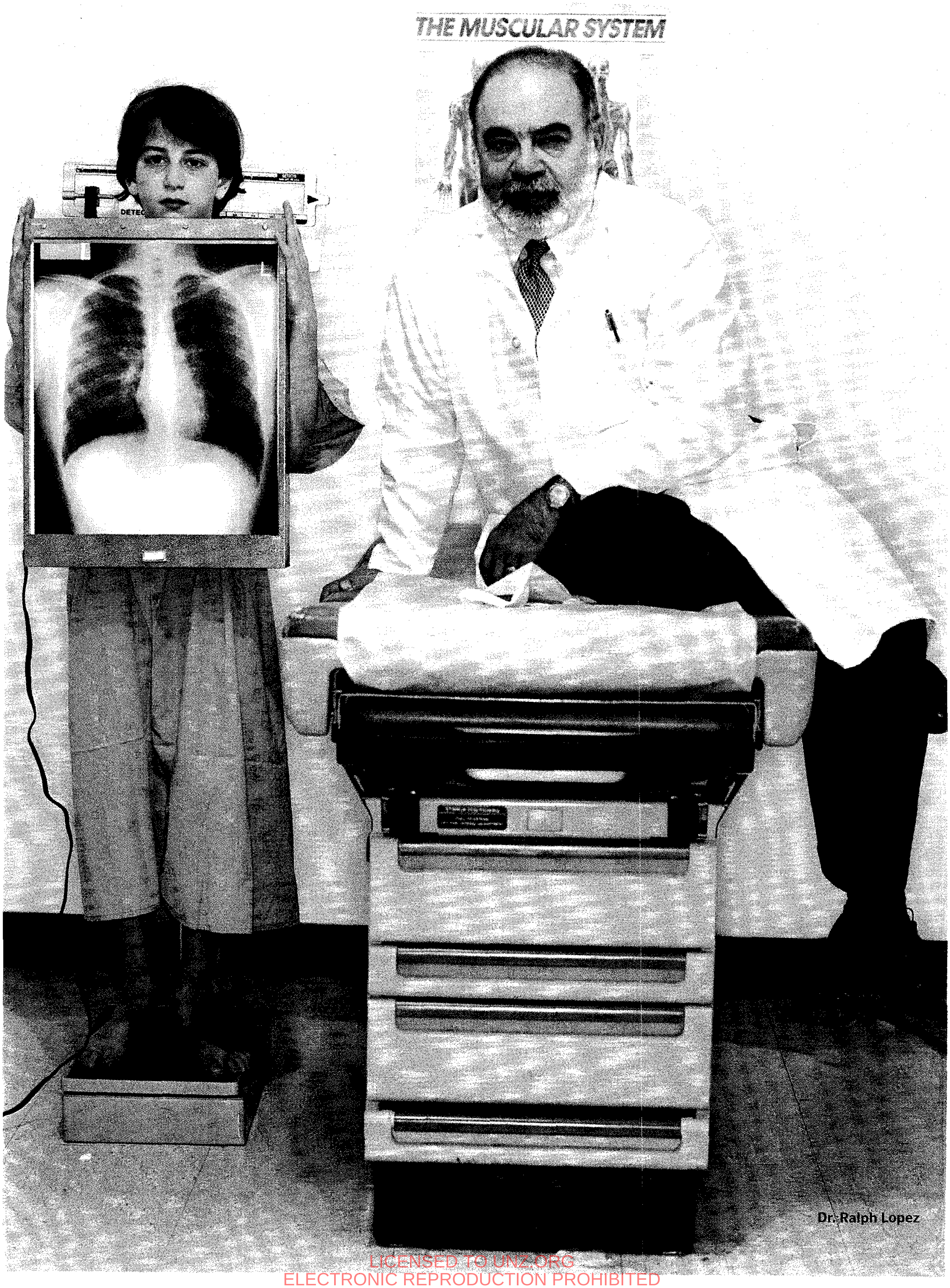

THE MUSCULAR SYSTEM

Dr. Ralph Lopez

And Baby Makes ...Four

The first challenge of parenthood comes before the stork arrives: To whom will you entrust your child's medical care? We've cornered ten of the city's best pediatricians—and some of the parents who depend on them—to talk about everything from their treatment styles to the treats you'll find in their offices.

By Joanne Kaufman

IF YOU SET OUT TO DESIGN THE perfect pediatrician, what qualities would you seek? You'd require a doctor who is endlessly patient with the angst of new, jittery parents; one who will cheerfully take a midnight call about diaper rash and who, to paraphrase famously hypochondriacal playwright George S. Kaufman, will be home studying medicine when he isn't examining your child. A combination, come to think of it, of Marcus Welby and my own childhood pediatrician, the wise, laconic Sam Bernstein, known as Dr. BeBe.

Which brings us to another truth: Pediatricians, more so than other doctors, *are* family. The ones profiled here aren't the only great pediatricians in New York, just ten of the top practitioners in the field, ones whose patients—and their parents—find in them the qualities I was looking for when I became pregnant, even if their personal styles differ (sometimes dramatically). We asked school nurses, other doctors, and, of course, patients and parents. When making your own selection, don't be shy about interviewing several candidates and asking lots of questions: Will the doctor make house calls? How hard will it be to see *your* doctor if it's a large practice? Are the referrals nearby or on the other side of town? Is he or she a member of your HMO (even doctors within practices can differ on this)? Does the doctor treat from infancy through adolescence?

Be sure they're board-certified in pediatrics; ask how long they've been in practice and whether they have a medical-school affiliation (a tie that, while not essential, makes it more likely that the doctor will be versed in the current literature and the newest treatments). And trust your instincts: One doctor's examining-room style may be perfect for your best friend but all wrong for you and your child. You want a doctor you'll feel comfortable with over the long haul.

Oh, and don't forget to check out the waiting room. Given the amount of time you're like-

PHOTOGRAPHED BY BEN BAKER

ly to be spending in it, you'll want to feel comfortable *there* over the long haul, too.

Laura Popper

116 East 66th Street
212-794-2136
Practice: Birth through adolescence
HMOs: None
Hospital affiliation: Mt. Sinai Medical Center
Associate: Dr. Jacalyn Shafer
House calls: Yes
Bribes: Stickers, Blow Pops, Tootsie Roll Pops, Ring Pops

THERE'S A BUCK IN IT FOR ANY kid who can count to five faster than Laura Popper can give a shot. She's so quick with a needle that come flu season, a sizable adult contingent eagerly rolls up its sleeve, and in Popper's almost 25 years on the job only one kid has pocketed that dollar bill. "I let her win," insists the doctor, 55, who has short hair, a relaxed, confident manner, and a sense of humor that finds expression in the mat just outside the front door—it's got the image of a reclining Bugs Bunny and the words EH, WHAT UP DOC?—and in the sign posted in a small, tidy waiting room stocked with toys, books, and videotapes: CHILDREN LEFT UNATTENDED WILL BE TOWED AWAY AT OWNER'S EXPENSE.

Often sick as a child herself, Popper decided to become a doctor because of her own pediatrician. She decided to become a pediatrician during medical school, when she was making rounds at Babies Hospital with a crusty old professor. "There was a baby crying in a crib," she recalls, "and the professor, not breaking stride, picked the kid up, took him in his arms, patted him on the back, took him along with us, and completely quieted him."

Popper places an extremely high value on quiet. "My philosophy of medicine," she says, "is if you shut up and listen, your patient is going to tell you what's wrong. If a kid comes in with terrible stomach pains, do you immediately think of all the terrible medical things? Well, you *do* think that: Do they have ulcers, colitis, appendicitis? But first you have to look at the kid and listen, and sometimes you don't have to do anything else."

"There are two things about Laura that make her special," says the actress Tracy Pollan, the mother of an 11-year-old boy and 6-year-old twin girls, all of whom Popper relates to with ease. "She makes you a partner in the well-being of your children. She's interested in hearing what I believe might be relevant. She's very smart and has the courage of her convictions. If she doesn't think your child needs a lot of tests, she won't send you for them just to cover her ass."

When Popper diagnosed the ultimately fatal cancer of 3½-year-old Andrew Jeffries, his parents, Leslie and Chuck, took him to Memorial Sloan-Kettering for treatment. "Laura continued to keep closely in touch with us," says Leslie, the mother of two other children. "Last year, when my daughter was 8, she was afraid she was getting the same disease that had killed her brother, and Laura took her very seriously, explaining about neuroblastoma, and gave her a complete physical. She said, 'Erin, I don't think you have this and let me tell you why. But if you still want me to take blood, I will.' It was very impressive. My daughter needed the reassurance, and Laura understood that. She believes children have something to say and she's never dismissive of them—or of me."

"First you have to look at the kid and listen, and sometimes you don't have to do anything else." —Dr. Laura Popper

Paula Prezioso

317 East 34th Street
212-725-6300
20 Plaza Street East
Park Slope, Brooklyn
718-857-5500
Practice: Birth through adolescence
HMOs: Most
Hospital affiliations: NYU Medical Center, Beth Israel Medical Center
Partners: Drs. Sol Zimmerman, Harris Burstin, David Horwitz, Ellen Putter, Debra Greenstein, Gweneth Levy, Aviva Oppenheim
House calls: No
Bribes: Stickers

EMILY LISTFIELD KNEW SHE'D chosen the right pediatrician at least two months before her daughter Sasha was born. She'd had "a very problematic pregnancy" that included surgery, and she was deeply concerned about the effect of the anesthesia on her unborn child. "I was seven months pregnant when I interviewed Dr. Prezioso, and she was very reassuring," recalls Listfield. "And when she examined Sasha after she was born, she remembered the conversation we had and she remembered my personal story."

Prezioso, 39, has continued to impress Listfield. "When Sasha was 3, she was very tall for her age and very thin and her knees were splayed. It was as if she hadn't grown into herself," she says. "I hadn't really noticed it, but Dr. Prezioso did, and she would have Sasha walk around so she could look at her. She said, 'In another era they might have put her legs in braces. But I think you should put her in ballet class and have her ride her bike,' both of which I did, and the problem was solved in a practical, nondisruptive way. Dr. Prezioso doesn't just see the sore throat; she sees the total child."

Prezioso credits this familiarity to good listening skills and the ability to make connections between her own life and the lives of families in her practice. "My father was in the Police Department, and I had a father come in who was a brand-new cop and we talked a little about that and about the police picnics we'd been on. And when that family calls me, I'll remember, 'Oh, he's a police officer who's in the same precinct my father was in,' and then I'll dig down to the next level and remember that he has three children, and then down to the next level and I remember one of them recently had a bad ear infection. It's sort of a mnemonic device and it means you aren't always having to check patients' charts, which makes them feel special."

Outside the office, Dr. Prezioso, a divorced mother, tends to her own two kids; teaches at NYU, an activity that "forces you to keep up on things and know the current literature"; and worries. "That's the Italian side of me," she says, laughing. "I've had situations where I've been dealing with a family and I can't stop thinking about the kid. I worry whether I should be doing some other treatment. I worry along with the parents, but they don't *know* I'm worrying.

"To a parent, diaper rash or colic is a crisis, and they come to a doctor not just for help in curing it but for help in calming down. They want to be told everything is going to be okay. And in a sense, isn't that what we all want?"

Danielle Laraque

Mt. Sinai School of Medicine
1 Gustave Levy Place
212-824-7626
Practice: Birth through adolescence
HMOs: Most
Hospital affiliation: Mt. Sinai
Partners: Fifteen at the hospital
House calls: No
Bribes: Stickers

WHEN DANIELLE LARAQUE meets a new patient family, she shakes hands. When she knows them a little better, say by the second visit, it's hugs from then on (unless, of course, you're not the hugging sort). But Laraque's embrace goes beyond hugs. In treating 14-year-old Brandon Stevens for a sleep disorder, she sent the family for consultations at several hospitals, "wherever she thought we would get the best care," says Brandon's mother, Cynthia. "She talks to you and explains things. She'll draw a diagram if I don't understand. I can call her at her home at whatever time. When my son was in the hospital for surgery, Dr. Laraque's son was also in the hospital, and she still came to see *Brandon*. Unbelievable."

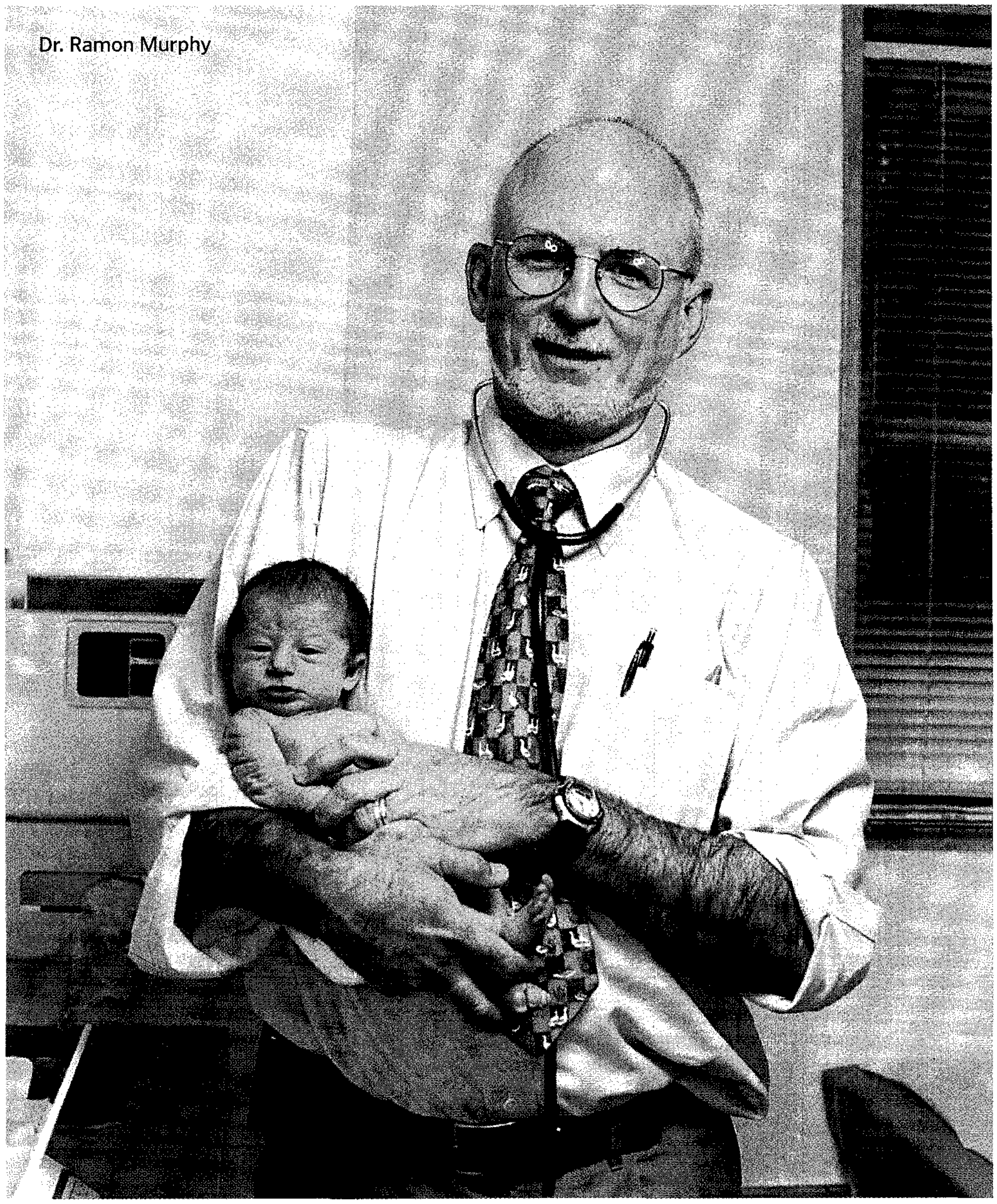
Laraque, 46, division chief of general pediatrics at the Mt. Sinai School of Medicine, probably would say there's nothing unbelievable about that at all. It's just part of the job she chose for herself at the age of 12. Her practice includes indigent families and impoverished patients who deal with a host of medical issues every day. "The first question I ask is, 'Do you have any questions for *me* today?' " says Laraque, sitting in her crammed office at Mt. Sinai. "I think it's really important to address families' concerns first, and let them set the agenda. People's lives are pretty complex. If we're going to address health in its broadest terms, we need to know what's important to children and families.

"I have a 2-month-old who comes in with his parents, and I know my role is to ask about the baby's nutrition," Laraque continues, "to make sure the home is safe, to immunize the baby, to do a good physical exam. I have to do that at every visit. But let's say there's a major crisis at home and I never gave the family a chance to discuss that. I don't think I'd be doing as good a job. I can't miss a case of pneumonia; that's part of good care. But it is my role to assist the family in any way they might find useful. When you think about it, that's what doctors did 50 years ago."

Practicing medicine is one thing; dispensing it quite another matter. "We overmedicate for many things," says Laraque. "If I don't think an antibiotic is necessary, I'll explain my reasons."

"Danielle is an enormously talented clinician," says Frederick J. Suchy, chairman of Mt. Sinai's Department of Pediatrics. "And she's enormously sensitive to the needs of kids and their families. She's a real advocate."

Frankly, Brandon Stevens would prefer that the word about Dr. Laraque not spread too far. When his cousins started going to see her, "Brandon was getting really jealous," says Cynthia. "He kept saying, 'Mom, why did you tell them about her? She's *my* doctor.' "



Dr. Ramon Murphy

Max Kahn

390 West End Avenue
212-787-1444
495 Central Park Avenue, Scarsdale
914-725-7555
Practice: Birth through college-age
HMOs: Cigna; PHS; Oxford (with approval)
Hospital affiliations: NYU, Lenox Hill Hospital, White Plains Hospital Center
Partners: Drs. Michael Levi, Michael Traister, Herbert Lazarus, Jacqueline Cosme, Jane Guttenberg
House calls: Yes
Bribes: Stickers, tattoos, etc.

MAX KAHN REMEMBERS WITH blinding clarity the exact moment he decided pediatrics was for him. There he was, doing an internal-medicine rotation in med school that involved giving an older woman a pelvic exam. "The lady said, 'I have to go to the bathroom.' And I said, 'I'm almost done,' and she said, 'No, doctor, I *really* have to go.' And so she did. I thought, If I have to get wet, I'd rather be gotten wet by children."

Judging by the parade of prams and strollers coming in and out of this busy Upper West Side practice, Kahn gets plenty of chances to be a target. There are lots of people in the waiting room of the old-fashioned, lived-in-looking of-

Dr. Danielle Laraque

fice (there's a separate waiting room for sick kids). "Sometimes you *can* go and wait for a significant period of time," acknowledges David Frankel, the father of a 5-year-old and a 16-month-old. "But once you get in there, you get all the time you need and you never feel you're being rushed." To further ease things, the practice has an e-mail address where patients can schedule appointments and request prescription refills.

"We have a situation with our younger daughter where she hasn't started walking, and we're crazy West Side parents," Frankel continues. "Max told us for several months to calm down. And at one point he had us come when office hours were over and watched her play around the reception area. He never charged us for it; he just wanted to look at her. Eventually, he sent us to a neurologist, and the bottom line is, we think everything is going to be fine. And I haven't had to call him twenty times and say, 'Have you talked to this doctor or that doctor?' He does it, he interprets what the other doctors have been telling us, and he's called just to see how we reacted to the people he sent us to. All through it he's been both reassuring and factual."

One of the most difficult things Kahn, 53, has had to learn, he says, is "that you don't always answer the question that's asked, because often that isn't the *real* question. When a parent says, 'Gee, Doctor, what could this be?,' you could recite a list of horrible illnesses. Obviously you don't but, instead, say what you think is going on and when you'll know more." With his quick smile and soothing voice, he can instantly lower the anxiety level in the tensest of situations.

For Kahn, the great joy of the job is watching his patients grow up. And he recalls with pleasure certain points of the journey: allaying the anxiety of first-time parents so they can fully enjoy their newborn; forging a link with a slightly skittish 3-year-old. "I think I appeal to people who like to understand the reasoning behind things," he says. "What I do mostly is explain my thinking. But in pediatrics you can't do that without some hand-holding. If I find myself saying, 'Don't worry,' I know I'm wasting my breath. I'm a parent, too."

Marie Keith

568 Broadway, near Prince Street
212-334-3366
Practice: Birth through adolescence
HMOs: Oxford, Cigna, PHS, PHCS
Hospital affiliations: St. Vincents Hospital, Beth Israel
House calls: No
Partner: Dr. Rob Saken
Bribes: Stickers, tattoos, bracelets

THE BIRTHDAY PARTY FOR A 2-year-old named Nina is just getting under way in the parenting center at Soho Pediatrics, which means it's going to overlap with the childbirth class at noon, but Marie Keith takes it all in cheery stride. There is a turtle sculpture on the floor that the children use for a slide, paintings on the walls of the examination rooms courtesy of some artists in the 'hood, and some terrific photos on the walls of the large, bright reception area, courtesy of Keith, who with her dangling purple earrings and purple jumpsuit looks like the cool mom we all wish we'd had.

"My philosophy was shaped by living downtown," says Keith, 52, the mother of two grown children. "When I started 21 years ago, it was a very artsy area and people were interested in doing things in nontraditional ways. What I realized in taking care of children is that there are a lot of different ways that the care could be approached. Let's say you had a child with recurrent ear infections. The teaching I had was to use antibiotics, but a lot of parents here weren't in favor of that. They might suggest homeopathic medicine. I'd say, 'I'm not very well versed, but we can try it, and please keep me apprised.' I obviously wouldn't let anyone do anything bad for their child, but I would allow for some flexibility."

It seems an effective prescription. "Dr. Keith's a modern-day version of the old-fashioned pediatrician," says Jeannie Park, the mother of two young children. "She's warm and kind and gentle and remembers previous illnesses and problems you've had. And when I'm there with one child, she'll ask about the other one."

"She really listens," says Shanthi Karamcheti, the mother of a 4-year-old and 10-month-old twins. "With doctors I saw in the past, you would tell them something and they'd pretend to listen, or you think they're listening but they're not."

When Karamcheti was in the delivery room with the twins, Keith came by on rounds and, knowing of the severe food allergies of Karamcheti's 4-year-old, made certain the twins were immediately put on a special formula. Two months later, when the twins were unable to keep food down, Keith sent them to specialists who diagnosed pyloric stenosis (a blockage between the stomach and intestines). The twins had surgery and are doing fine, and through it all, "Dr. Keith has been such a wonderful support," says Shanthi.

"When you take care of kids, there's something you get that's different from other fields," Keith says. "They're growing and dynamic. Most often their illnesses get better. I saw a 19-year-old today whom I'd seen since infancy. You see how well they do, and you know that you took care of them along the way."

Amy Glaser

44 Eighth Avenue
Park Slope, Brooklyn
295 Clinton Street
718-636-0999 (both offices)
Practice: Birth through adolescence
HMOs: Most
Hospital affiliations: Long Island College, NYU
Partner: Dr. Philippa Gordon
House calls: No
Bribes: Stickers

RECENTLY, WHEN A LITTLE girl came to Amy Glaser's office for a urine culture, she just wasn't hearing the call of nature according to everyone else's schedule. "So," says Glaser, 48, "I set her to work behind the desk, stamping forms. That's the kind of office it is."

Which is exactly the way her patients like it. They talk about Glaser's calm, her warmth, her reassuring manner, her inspired goofiness with the kids. When 2-year-old Owen Sullivan was diagnosed with asthma a few weeks ago, his mother, Laura, figured the little boy was condemned to a future of hospital stays and the sidelines of sports. "As a parent, you think the worst, and Dr. Glaser said that with proper treatment that didn't have to be the case. She said, 'So what sports do you want Owen to play?,' and that's exactly what I needed to hear.

"She was trying to teach Owen to use the inhaler, so she started with 'And now you're going to play fireman and you have to put on the mask,' and she starts saying 'Ding, ding, ding.' She said, 'Oh, we have to put out the fire,' to get Owen to inhale the way he needed to."

"There is no set model of treatment," says Glaser, who had considered a career in child psychiatry before determining there were more chances for happy outcomes in pediatrics. "Every kid is different. Every family is different. We try to individualize care to what we're dealing with."

David Belt knows from different and individualized. His wife, Antonia, had given birth to their daughter Stella seven weeks early by emergency C-section. Then Antonia developed a blood clot that sent her back to the hospital, and the jaundice Stella was born with was getting worse. "Dr. Glaser was very calm and very respectful of what we were going through and didn't want to rush Stella back to the hospital to have her go under the lights for her jaundice, even though that's what most doctors would have done," says David. Instead, she kept doing tests for the infant's bilirubin level (a screen for liver function) and suggesting the family alternate between breast milk and formula. When Dr. Glaser ultimately decided hospitalization was necessary, she called ahead to make sure the doctor she knew and trusted stayed beyond the end of his shift; and she herself transported Stella and stayed around to make sure she got put in the right hands. Even though she was supposed to be off the next day, she came to the hospital to examine her. Stella was able to go home two days later. Mom and 7½-month-old daughter are both doing just fine.

Dr. Amy Glaser

Cynthia Pegler

992 Fifth Avenue, at 81st Street
212-517-5313
Practice: Adolescents, predominantly girls, and young adults
HMOs: None
Hospital affiliations: New York-Presbyterian Hospital, Lenox Hill
Partners: None

House calls: Yes
Bribes: M&M's, Hershey's Kisses

PATIENTS OF CYNTHIA PEGLER can spot each other immediately: They're the ones with the excruciatingly cool tattoo Band-Aids. The Curious George model is in high demand. For that matter, so is Pegler. "She's really easy to talk to," says Shira Gasarch, 16, whose sister is also a patient. "She makes you feel like your own person. She called me on my line to give me the results of a blood test. Obviously, I told my mom about it, but I like that Dr. Pegler called me directly."

When 18-year-old Courtney Singer went to Dr. Pegler for her first visit, what struck her, she remembers, was that "we just sat in her office for an hour talking. It was more than just a medical history. She wanted to make me more comfortable with her. It worked, because the next week I was calling her with questions. I speak to her once a week now. She definitely knew how to treat me medically, but she also knew how to treat me emotionally."

It probably helps that Pegler, 40, looks young enough to be her patients' contemporary. It also helps that she's perfectly comfortable exchanging tips about the care and handling of curly hair and is very admiring of current teen trends in eye shadow. More significantly, she makes it clear by her manner that she can be trusted, that she respects confidentiality.

At the beginning of medical school, Pegler thought she wanted to be a pediatrician; by the end she thought she wanted to be a child psychiatrist. In many ways her practice combines the two disciplines. "I like to see myself as an advocate," she says, "trying to help my patients make wise choices and allowing them to realize a doctor can be your ally."

Pegler often finds that a routine appointment can take an unexpected turn. "Someone will say, 'Oh, while I'm here, remember how you said I could get birth-control pills from you?'

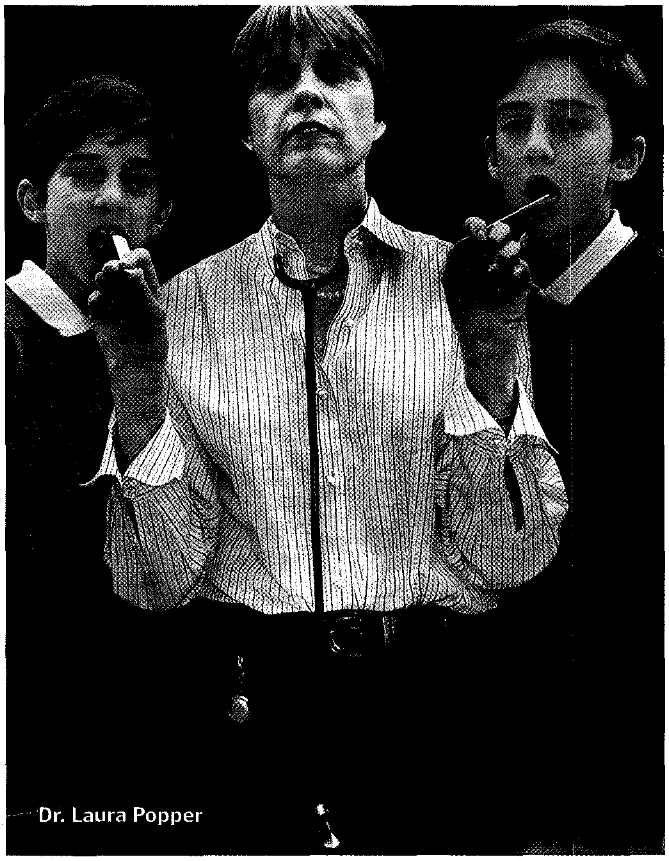
"Some people will say to me, 'I have normal, healthy teenagers. They don't need to come to you.' They think my practice is just problem kids," says Pegler—who does, in fact, deal with her share of eating disorders and wrought-up psyches. "They don't understand that I'm a transitional doctor—the one between the pediatrician and the internist. And I'll say to these people, 'Well, most of my patients *are* normal, healthy teenagers.' "

Ralph I. Lopez

418 East 71st Street
212-772-8989
Practice: Adolescents and young adults
HMOs: None
Hospital affiliations: New York-Presbyterian, Lenox Hill
Partners: None
House calls: No
Bribes: "We don't have lollipops, we don't have Kisses—but we do have condoms."

"I HAVE A SIMPLE POLICY," SAYS Ralph Lopez, 59, who comes across as the really smart, really tough-minded teacher who taught you more—and cared about you more—than anybody else. "We start on time. I say, 'I respect your time and I expect you to respect mine.' " Other aspects of Lopez's simple policy: He won't ask embarrassing, confidential questions when the parental units are in the room. "That immediately establishes a boundary for them," he says. "I hand a prescription to the kids directly, and they usually hand it right over to Mom, and that's okay. The point is, I want them to understand that this is something going on between *us*. And I never leave without returning the kids' calls."

Lopez trained in pediatrics but, rooting about for a subspecialty during a fellowship, "I didn't find an organ that I liked better than any other organ. Literally, I couldn't come up with the notion that the heart was more fun than the liver or the kidney." Fortunately, there was a program in adolescent medicine, and suddenly Lopez had his life's work. In the intervening years, he has treated everything from strep throat to infected body piercings and has helped kids deal with homosexuality, pregnancy, drinking, eating disorders, and drug problems. "The art," he says, "is being able to listen in such a way that you come across as 'tellable.' Will a teenager tell you things? I found that I loved the age group. I loved the one-on-one—and I didn't even mind the parents."


Dr. Laura Popper

"I was very sick myself at one point, and we explained it all to the kids and thought they understood everything," says one parent, whose four children have all been Lopez's patients. "Well, it turned out they didn't know *what* we were talking about. My son, who was 12, called from school one day and said he couldn't concentrate because he was afraid of what might happen to me before he got home. So I took him to Dr. Lopez, who spent an hour going over what chemotherapy was and what cancer cells looked like. And my son was able to come out and feel like he had control over his feelings. So for that I will always be grateful."

"I think he's sensitive to an adolescent's needs," says Robin Meltzer, who switched her 14-year-old son, Martin, from another pediatrician to Dr. Lopez to help him start taking responsibility for handling his asthma. "I didn't want to be the one saying to him all the time, 'Take your puffs, take your puffs.' My son knows he can call Lopez any time, that he'll get a call back, and that he'll be respectful of confidentiality."

"I feel he's more realistic about everything than my pediatrician, who I felt just walked around sensitive topics," adds Martin. "Dr. Lopez talked to me about fitness. He talked to me about school and life and made me feel he was on my side. He made it seem like he understood how it felt to be 14 and the pressures *I'm* under."

Barney Softness

450 West End Avenue,
at 82nd Street; 212-769-3070

2 Fifth Avenue; 212-353-0072
Practice: Birth through late adolescence
HMOs: None
Hospital affiliations: New York-Presbyterian, Lenox Hill
Partners: Drs. Suzanne Rosenfeld, Michael Rosenbaum, Adine Brandes, S. Nena Osorio
House calls: Yes
Bribes: Stickers

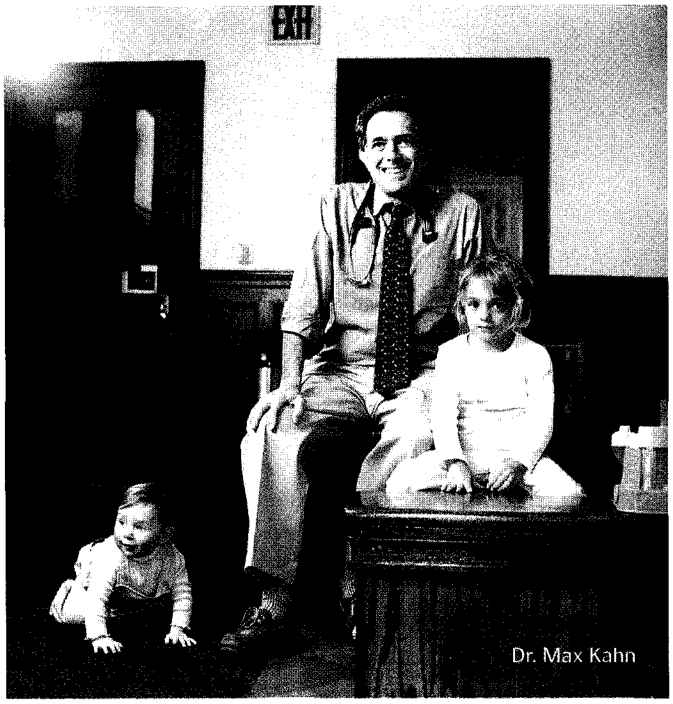
DANA WECHSLER LINDEN WILL tell you, quite simply, that Barney Softness saved her daughter Maya's life. She will tell you other things about Dr. Softness, about how when Maya and her twin were born three months premature, he was there for her. And about how he was there hugging the family ten days later when Maya's twin died. Then, three days after Maya was released from New York Hospital's neonatal unit, "she started turning blue and we rushed over to Barney's office. They rushed us into a room, I was crying, and he immediately got on the phone to New York Hospital and they didn't want to take her back, saying she should go to a pediatric ICU. Barney wouldn't take no for an answer. He said, 'I'm sending them over and you can turn them away yourself.' I don't think many doctors would have put up with the resistance and overcome it the way he did." Ultimately, the hospital caved, and here Maya is today, for the record a perfectly healthy, normal, regulation-size 4-year-old.

Softness, 46, who looks like a slightly overgrown camp counselor, has the sort of calm, reassuring manner you desperately want from a pediatrician. "Parents say to me, 'I can't get you excited about *anything*.' And I say, 'Believe me. I'll get excited and nervous when I need to be,' " he insists.

Softness sees his role, he says, more as adviser than as authority figure. He doesn't hand out a lot of medicine (unless it's warranted, of course) or make a lot of pronouncements. "I believe there are many ways to bring up a child. A parent might say, 'Should I give the baby corn or string beans next?,' and I say, 'I don't care. It doesn't matter in the big picture.' It's also true of minor illnesses. I'm flexible. Some people will say use the inhaler for asthma, others may want the nebulizer. I kind of believe in letting parents do it themselves.

"I do believe my advice is better than your mother's or your neighbor's because I tailor my advice to your children's temperament and what I know about your parenting style. And I also think I'm a very good diagnostician. I can sort of figure out when someone is seriously sick and when they're not."

"We've had a couple of things with our kids," says Penelope Pate Greene of her 8-year-old twins, Kyle and Audrey. One in particular has made Softness a household hero: When Kyle, then 4, was making like the Man of Steel in his new Superman duds, he jumped off the bed and got an enormous gash "right in the middle of his beautiful blond head," recalls Greene. "I called Barney, and I thought he would say, 'Meet me at the emergency room.' But he said, 'Come to my office. I don't want you to have to go through waiting and worrying at the E.R.' And he did a gorgeous job of stitching."


Dr. Max Kahn

Greene speaks as enthusiastically about Softness's small talk as about his sewing skills. "He asks the kids what they're doing in school, and I know in his own way he wants to know if they're developmentally on target. But he does it in a humorous way. "He'll say, 'Are you studying math? Of course you've got calculus down now, right?' And they'll giggle.

"And," she adds, "he's always been smart enough to have the nurses give all the injections."

Ramon Murphy

1245 Park Avenue, at 96th Street
212-427-0540
Practice: Birth through college-age
HMOs: Very limited
Hospital affiliation: Mt. Sinai
Partners: Drs. John Larsen, Signe Larson, Beth Cohen, Daniel Cammerman
House calls: Yes
Bribes: Lollipops

RAMON MURPHY LIKES TO DEscribe himself as "an obsessive-compulsive twit." Well, he's half-right. Fortunately, this quite enchanting man is a lot better at diagnosing others than himself. "He practices what I think is safe, strong, good medicine," says Kathy Young, a private-school nurse whose 18-year-old daughter, Emily Trower-Young, has been Murphy's patient since infancy. "He doesn't give antibiotics unless you *actually have* strep throat. He finds out all the details before coming to a conclusion. And he loves kids. That is just so clear, and he is great with them. I've been thrown out of the inner office because he says, 'I need to talk to Emily.' "

Young and her husband, David Trower, headmaster of the Allen-Stevenson School, have gone through "a lot of scary stuff" with Emily, a couple of cancer scares among them, and Murphy "knows who to send you to and what to do in the process," says Young.

"He can pull out my file, which is one of the thickest in the entire filing system, and he knows everything that's going on," Emily attests. "He's always been as concerned about my welfare as my health. I had a lot of problems emotionally in seventh grade, and he was always there to talk to and he knew what to tell my parents without betraying my confidence. He's always treated me like a daughter."

Those who just want to get the throat culture, get the results, and get out probably wouldn't be happy with his brand of medicine, allows Murphy, who wants to know as much about what's going on inside the family as he does about what's going on inside his young patients. "I can point out the tumors I caught or the laughter I heard or the illness I prevented from progressing—those are all important," says Murphy. "But being able to work with families gives me a tremendous amount of satisfaction.

"It's a privilege to serve children," he adds. "You're dealing with their spirits and bodies. You can see the world through their eyes. You can make real changes for a lot of them. To be a physician is like being allowed to be a priest or a rabbi. It's holy work. I don't want to get mushy here, but it's not just a living, it's a calling." ■

Hail fellows: Bally creative director Scott Fellows at Bally's Zurich store.

LOOKAT

Bally's High

Can a thirtysomething New York boy (with a Harvard M.B.A.) turn a stodgy Swiss accessories house into a hot fashion name? Meet the new breed of designer. **By Mark Holgate**

It was one of those moments when the fashion world seems, well, a little spooky. Early one March morning in Milan, an intimate little crowd gathered at a showroom on Via Togni to see the fall 2001 runway show from the Swiss brand Bally. It was the same spot where, until recently, Jil Sander had shown her collections. But with Sander banished from her own label, Bally had taken her space to use as its showroom. All of which acted as an eerie reminder of just how quickly a designer of Sander's stature can blip off the radar, and a staid accessories dealer like Bally can transform itself into a fashion name hot enough to move into Sander's old digs without raising as much as one highly maintained eyebrow.

And just in case anyone doubted Bally's ability to step so boldly up to the plate, the show was one of the best in Milan. The collection was that rare thing: smart and sophisticated and grown-up, fashion that had edge without going *over* the edge. There were everyday urban basics (leather or suede coats, pants and wrap skirts with buckled waists), flavored with a touch of both the equestrian (jodhpurs and riding boots) and the Edwardian (strict, high-necked shirts with ruched shoulders and fan-pleated skirts).

It was the latest move in a carefully orchestrated campaign that began last October, when the word was out that change was afoot at Bally. Key editors were sent a groovy, geometric *B*-print tote with their invitation to the company's spring 2001 presentation, which featured sporty perforated-leather zipper jackets and miniskirts, purses with striped webbing straps, and leather sandals with colorful plastic heels. From there, the company's makeover gathered steam. In came a red-and-white *B* logo, based on the Swiss cross, created by graphic designer Boris Bencic, a sensual spring advertising campaign lensed by Norwegian photographer Solve Sundsbo (a man, a woman, a beach, and a consignment load of bags and shoes), and a team deployed to update the company's boutiques. Already a new prototype Bally store—designed by Australian architect Craig Bassam with a wooden interior crafted by Swiss cabinetmakers—has opened in Berlin, with a similar store due to appear in Los Angeles in spring 2002. Out went more than 100 stores in less hip and desirable locations, along with most of Bally's more traditional (read: dull) inventory. For a 150-year-old company that's always gone about its business without anyone bothering to

PHOTOGRAPHED BY ANDREAS SCHWAIGER

check its vital signs, this unexpected and sudden transformation was nothing short of a coup.

The man behind this metamorphosis is Scott Fellows, an amiable 36-year-old Chautauqua, New York, native who has been Bally's creative director for the past eighteen months. Fellows doesn't have the most conventional résumé for a designer—he didn't spend his formative years plucking pins off the floors of Parisian couture ateliers, instead picking up a B.S. from Carnegie Mellon University in Pittsburgh and an M.B.A. from Harvard, which he followed with a stint at FIT. But in a fashion arena where the corporate culture of LVMH and the Gucci Group dominates, Fellows could well be indicative of what the next generation of designers will be like: savvy operators as versed in sales projections as they are in skirt lengths. "Can fashion be art?" asks Fellows rhetorically. "Maybe, but that doesn't make for a $500 million business." Words that would no doubt be music to the ears of many a chief executive.

Fellows, fresh from a six-year stint at Salvatore Ferragamo as global marketing director, arrived at the Texas Pacific Group (a large, private equity fund that owns Ducati Motor, Continental Airlines, J.Crew, and Del Monte) before it bought Bally in late 1999. He was hired by his former roommate at Harvard, Abel Halpern, a partner and managing director at Texas Pacific (now also chairman of Bally), to act as an "industry consultant"—to identify a fashion or luxury-goods house that the fund could buy. First they went after Fendi, but that potential merger was derailed by an alliance between LVMH and Prada. Then came Bally. At first, it didn't seem like the most obvious choice on which to spend, according to sources close to the company, around $60 million (with another $175 million reputedly earmarked for future investment), but Halpern thought otherwise.

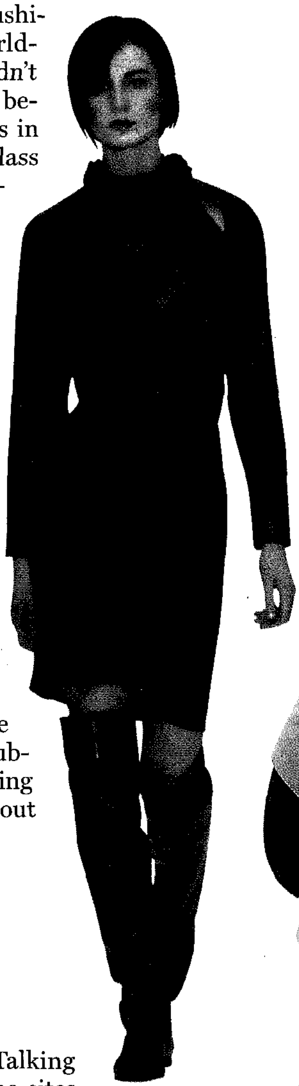
"CAN **FASHION BE ART**?" ASKS BALLY'S SCOTT FELLOWS. "MAYBE, BUT THAT DOESN'T MAKE FOR A **$500 MILLION BUSINESS**."

"Scott and I looked at it and thought it was intriguing," says Halpern from his stark dark-wood-and-leather office in Texas Pacific's new European headquarters in London. "It had no point of view and it was overdistributed, but it had this interesting archive. It was *the* global jet-set brand in the fifties and sixties." Fellows agrees. "We discovered this jewel of a company, but one that needed to be polished. My aim was to take Bally back to what it used to do—making beautiful things for everyday use."

Fellows is fond of repeating his mantra for Bally: "Everyday extraordinary." In short, he's interested in making fashion that's hip and desirable but isn't going to scare the life out of you. Fellows is relying on his ability to tune into the tastes and sensibilities of what every Prada-wearing, *Wallpaper**-reading, sushi-dependent thirtysomething worldwide wants right now. That shouldn't be too difficult, since he—flitting between Bally's Swiss headquarters in Caslano and his cantilevered glass house in New Canaan, Connecticut—fits that description perfectly himself.

"It's what I'm all about and it's what my team is all about," says Fellows. "We all love fashion, but we're not slaves to it. We're all in or around our thirties, we all used to go out every night, but now we're always traveling, always working, and because of that we need fashion that performs for us 24/7."

But getting a label to walk the line between high-fashion fantasy and straightforward sartorial needs is a tricky balancing act. Fellows believes that many of his contemporaries are crying out for clothes that are basic without being Banana Republic, and are as luxurious as anything you'd find at Prada or Gucci without being quite so avant-garde. Talking about Bally's latest accessories, he cites the workmanship of the hand-stitching on the shoes, or the leather linings—rather than the more usual (and much less expensive) nylon—in the bags. "I really do think that people will understand the difference. They'll recognize the quality," he says. Nor is he too worried that the collection doesn't push the fashion envelope quite enough. After that first show, cutting-edge model Stella Tennant was clamoring to walk off with the riding boots she wore in the show—and, marvels Fellows, "they were a size too small for her." ■

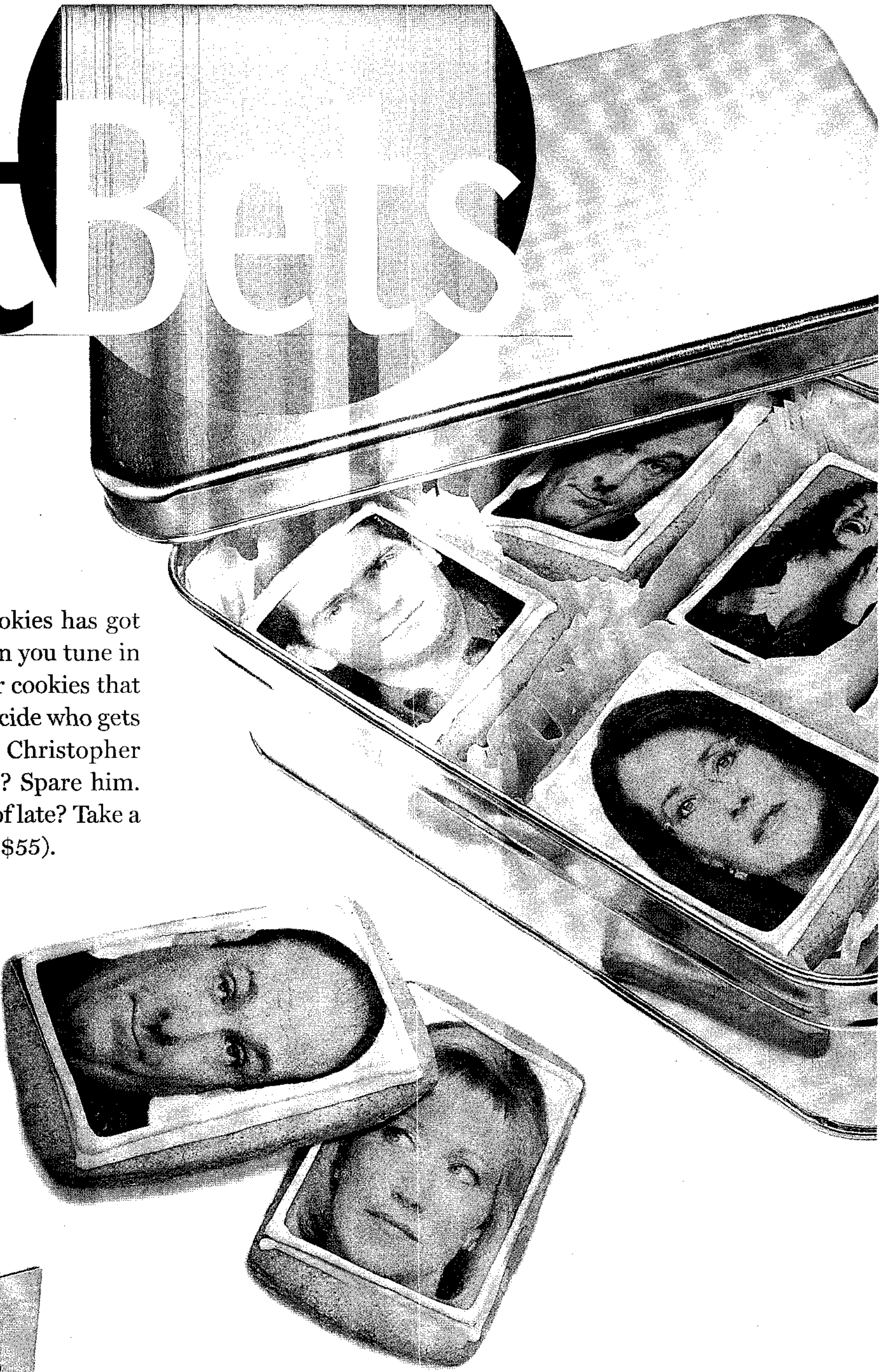


Step ahead: Bally's new look. Clockwise from top, sneakers (women's, $260; men's, $280); slides ($220) and logoed bag ($450); "Busy B" bag ($550); a runway look from the fall 2001 collection. All available from Bally (628 Madison Avenue, at 59th Street).

Photographs: from top, Antonis Achilleos (3); firstview.com.

Best Bets

RIMA SUQI



Shrink Wrapped? Eleni's Cookies has got an offer you can't refuse. Next Sunday when you tune in to *The Sopranos,* break out this tin of sugar cookies that bear the faces of six different characters. Decide who gets eaten as the episode unfolds. Love that Christopher brings Jimmy Choos home for his fiancée? Spare him. Disappointed by Tony's extramarital trysts of late? Take a bite outta him first (eighteen cookies total, $55).

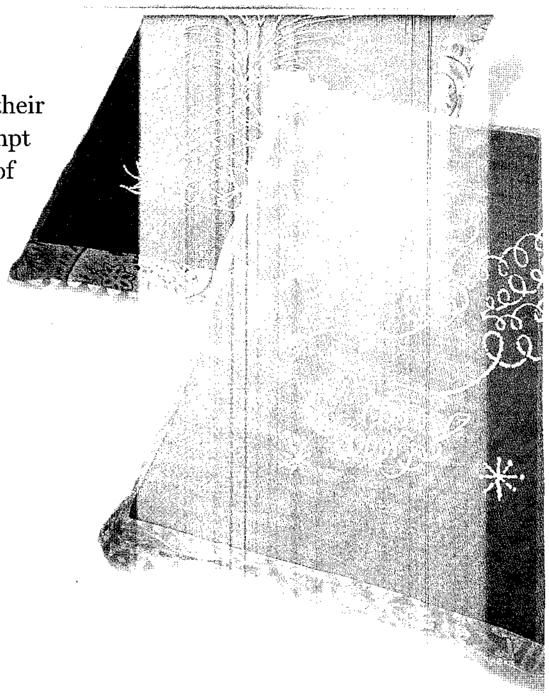
▶ **ELENI'S COOKIES**
75 Ninth Avenue/212-255-7990
www.elenis.com

Roy Lichtenstein Interiors
MCA Chicago

Peek-a-Boo Paging through *Roy Lichtenstein: Interiors* (Hudson Hills Press), you'll be amazed that so many of its 115 color plates and 11 black-and-whites have never been published before. An array of drawings, paintings, and prints of interiors are featured, spanning more than 25 years of work ($45).

▶ **URSUS**
981 Madison Avenue, near 76th Street/212-772-8787
▶ **HACKER**
45 West 57th Street, fifth floor/212-688-7600

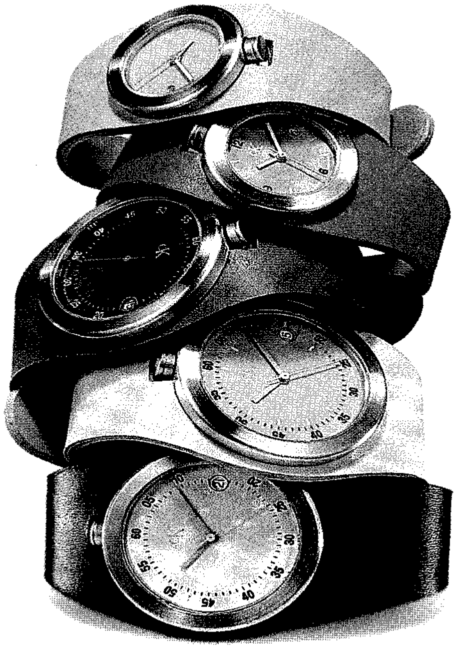
PHOTOGRAPHED BY MICHAEL KRAUS



Get Down

Don Carney and John Ross of Patch NYC describe their home as "granny style." But the handbag and T-shirt designers' first attempt at home furnishings should appeal to the under-60 set as well. A series of six throw pillows features whimsical illustrations (of mermaids, pineapples, and poodles) bordered by vintage fabrics. "Can't you just see them in a beach house?" asks Ross. Why, yes, we can ($182).

▶ **MOVE LAB**
803 Washington Street/212-741-5520



Spring Time

While you're switching your wardrobe from winter to summer clothes, you might want to consider switching watches too. Calvin Klein's new cK Primary line ($80) is perfect for this time of year. The wide leather band might feel too heavy by the middle of summer, but the selection of ten colored bands and dials definitely screams "spring."

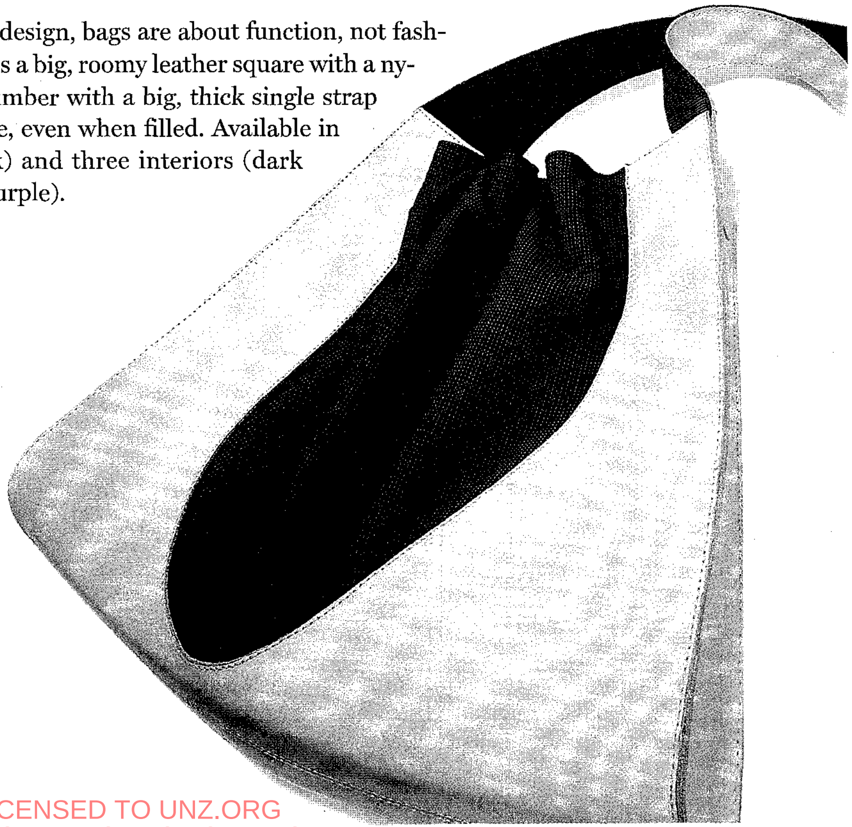
▶ **TOURNEAU WATCH GEAR**
12 East 57th Street/212-758-7300

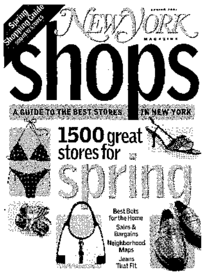
In the Bag

To Jennifer LoRusso of Ply design, bags are about function, not fashion. When fully opened, her Toggle bag ($275) is a big, roomy leather square with a nylon center. When cinched, it's a sporty-chic number with a big, thick single strap and a roomy interior that doesn't lose its shape, even when filled. Available in three leather colors (ivory, charcoal, or black) and three interiors (dark green, which looks like black, tangerine, and purple).

▶ **AUTO**
805 Washington Street/212-229-2292

▶ **THE CLAY POT**
162 Seventh Avenue, Brooklyn/718-788-6564





Check out the spring 2001 issue of **New York Shops**, our guide to the city's best stores, including "Best Bets" for the home. On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

Sales&Bargains

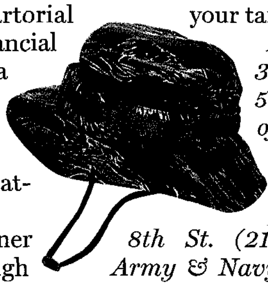
BRIDIE CLARK

Buy All That You Can Buy

Attention, militant fashionistas: You can be on target with this season's combat-ready look without cluster-bombing your budget.

FROM LOUIS VUITTON TO Christian Dior to Max Mara, the spring collections reveal an industrial-size military complex—and we're certainly not going to fight it. With "S&B" strategy, you can become a sartorial sharpshooter with minimal financial damage. We went looking for a few good pieces in the city's **Army-Navy surplus stores** and found that the real deal (in moderation) can look just as combat-chic as fashion's front line.

At **Kaufman's**, we enlisted owner Jim Korn to help us wade through the store's thick inventory. Along with an engaging lesson in military history, we got a battle-dress-uniform shirt ($20 used, $35 new), a leather-strapped backpack from the Austrian Army circa 1976 ($40), and a floppy jungle hat ($13). Next we hit **Iceberg**, where a refreshing air of peace and organization prevails—arm yourself with sturdy, roomy nylon helmet bags ($30) if you need something in which to carry your life and more. **Uncle Sam's** wins the medal of honor for cutest tops (about $30, pictured), canvas bags from the forties ($12), and beat-up leather belts ($5). You'll find a smaller selection at **M*A*S*H**, but good basics: The boys' camo T-shirts (about $8) pass muster for quality and fit, as does the camo skirt ($15, pictured). For used camouflage pants (about $25) and jumbo canvas duffels (about $30), make **Trader Inc.** your target.



*Kaufman's Army & Navy, 319 W. 42nd St. (212-757-5670); Iceberg Army-Navy of SoHo, 455 Broadway, near Canal St. (212-226-8454); Uncle Sam's Army Navy Outfitters, 37 W. 8th St. (212-674-2222); M*A*S*H Army & Navy, 721 Eighth Ave., near 45th St. (212-765-1500); Trader Inc., 385 Canal St. (212-925-6634).*

Picks of the Week

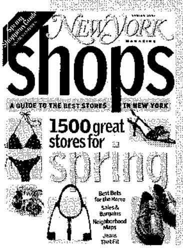
Lamontage is cutting prices on its handmade rugs in half. A range of sizes are available, from four-by-six-foot ($350–$750) to thirteen-by-eighteen-foot (was about $16,000, now $4,700). *210 Eleventh Ave., near 24th St., seventh fl. (212-989-2732); M.C., V., personal checks; Thurs.–Fri. 9–6, Sat. noon–6; 5/3–5/5.*

Tote Le Monde's sample sale features cute straw bags for summer, as well as leather totes—all at about 60 percent off retail, from $30 to $175. *50 W. 29th St., No. 12E (212-951-7140); cash only; Wed.–Thurs. 11–7, Fri. 9–3; 5/2–5/4.*

H. Stern is offering customers a chance to exchange their old, unwanted, and even broken gold for 20 percent above market value, redeemable on any item in the store. *645 Fifth Avenue (212-655-3916); A.E., M.C., V.; Wed.–Fri. 10–5:30; 5/2–5/4.*

Erik Stewart's women's cotton sweaters—cables, V-necks, cardigans, and more—are 50 percent off retail ($20–$100). *1441 Broadway, near 41st St., 34th fl. (212-944-9096); A.E., M.C., V.; Mon.–Fri. 9–5; 4/30–5/9.*

DO NOT PHONE: Send suggestions to Sales & Bargains, New York Magazine, 444 Madison Avenue, New York, NY 10022-6999, four weeks before the sale.



Check out the spring 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Sales & Bargains." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

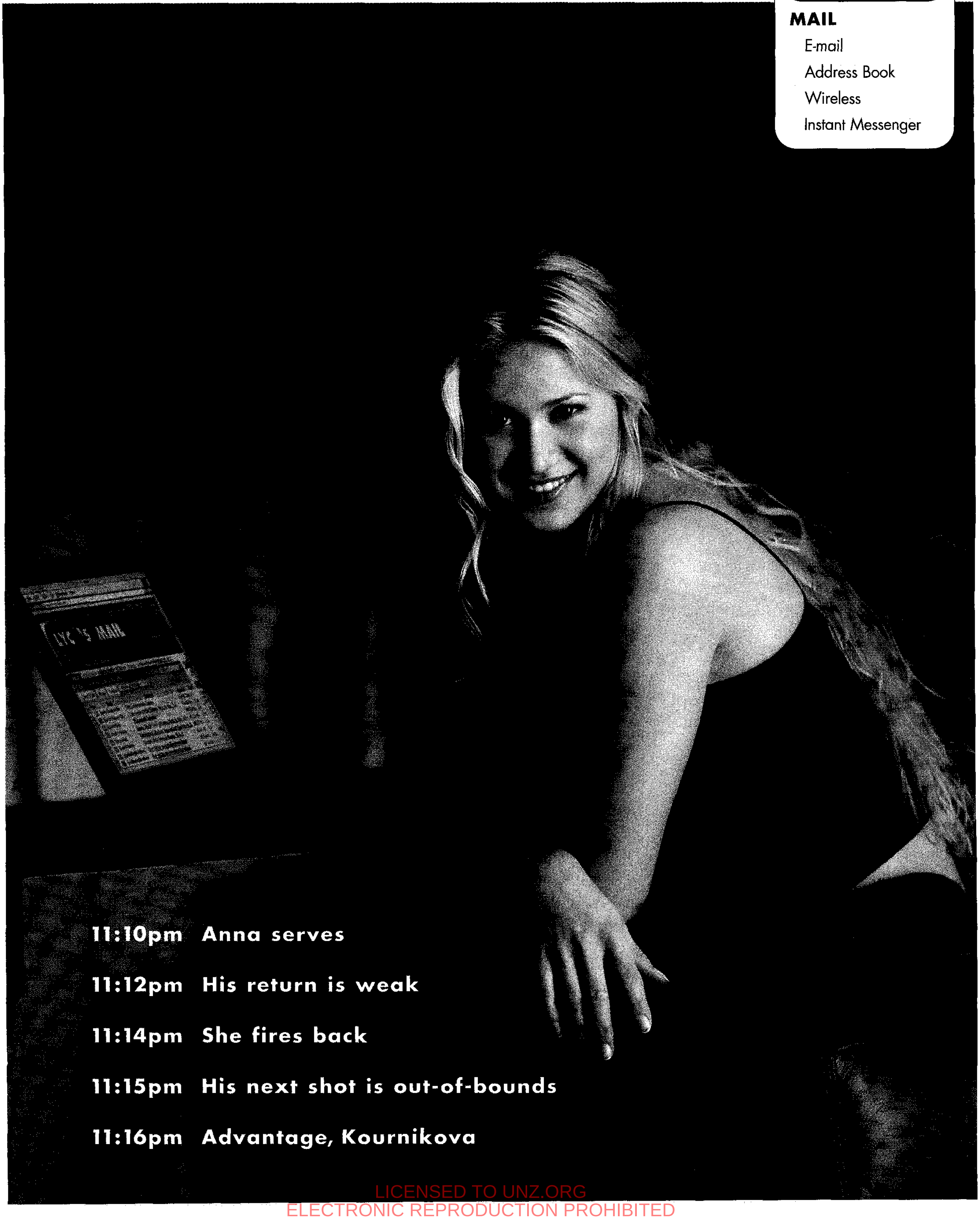
Photographed by Shin Ohira.

lycos.com

LYCOS

MAIL

E-mail
Address Book
Wireless
Instant Messenger



11:10pm **Anna serves**

11:12pm **His return is weak**

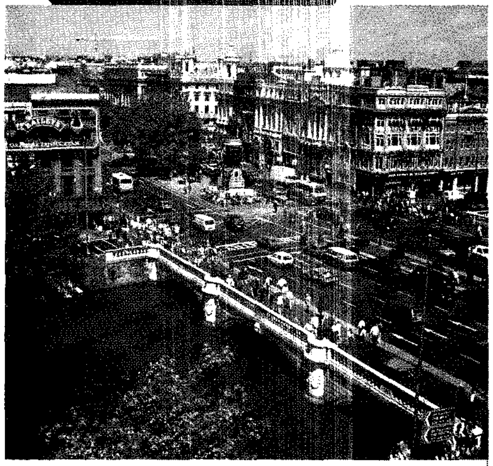
11:14pm **She fires back**

11:15pm **His next shot is out-of-bounds**

11:16pm **Advantage, Kournikova**

Travel

TARA MANDY

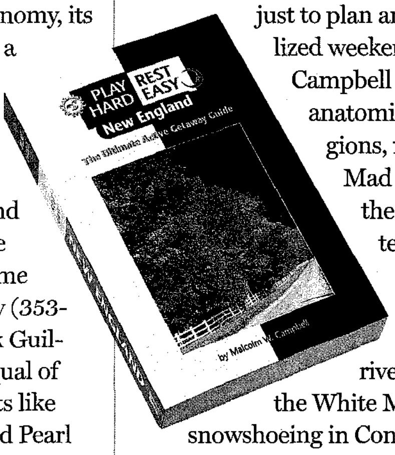


Dublin or Nothing

Once little more than a quaint but poor relation to London and Paris, Dublin has suddenly emerged as a hot destination—thanks to Ireland's booming economy, its foot-and-mouth-free cattle, and a strikingly youthful population (almost half are 25 or younger). Dublin's ground zero is the newly gentrified Grafton Street area, with hard-to-find and even harder to get into clubs like Dakota (353-1-672-7696), 4 Dame Lane (353-1-679-0291), and Spy (353-1-677-0067). Restaurant Patrick Guilbaud (353-1-676-4192) is the equal of New York's best, and newer spots like Bang Café (353-1-676-0898) and Pearl Brasserie (353-1-661-3572) offer haute cuisine at bargain prices. Stay at the brand-new Four Seasons Hotel (353-1-665-4000; doubles start at $318), or, for added cachet, consider the U2-owned Clarence Hotel (353-1-670-9000; doubles start at $239) or the Morrison (353-1-887-2400; doubles start at $284).

Easy Does It

We wish all guidebooks were as good as Malcolm W. Campbell's *Play Hard, Rest Easy: New England,* the first in a new series that serves serious outdoor types who want first-rate accommodations and restaurants. "Adventurous travelers don't necessarily want to rough it," says Campbell. "I grew tired of consulting multiple guidebooks just to plan an active yet civilized weekend away." Campbell accurately anatomizes eleven regions, from Vermont's Mad River Valley to the Berkshires, alternating between "Wide Open" sections—think river kayaking in the White Mountains and snowshoeing in Connecticut—with "Kick Back" sections, featuring options like antiquing, shopping, and spas. Dining and lodging descriptions are spot-on, with insider tips on which room to request and what food to order. In bookstores this June, from Walkabout Press, Inc. ($19.95).



torante
BENVE

Wheels of *Fortuna*

Ladies and gentlemen, start your *macchine.* Italy's legendary Motogiro motorcycle race is back after a 44-year hiatus. (Created in 1914, the 850-mile race fell into disfavor after the war and was canceled in 1957.) Over 300 bikers are expected on June 5 for the six-day, Ducati-sponsored tour, which begins and ends in Bologna, following much of the original course through Chioggia, Rimini, Terni, and Poggibonsi. While the touring class is open to all makes and models, there are only 120 spots in the racing class, reserved for those with pre-1957 bikes. The entry fee and hotel accommodations can be had for $450, and some discount plane tickets are available. Contact 39-011-8-173-486 or info@motogiroditalia.com.

RIMA SUQI

etc.

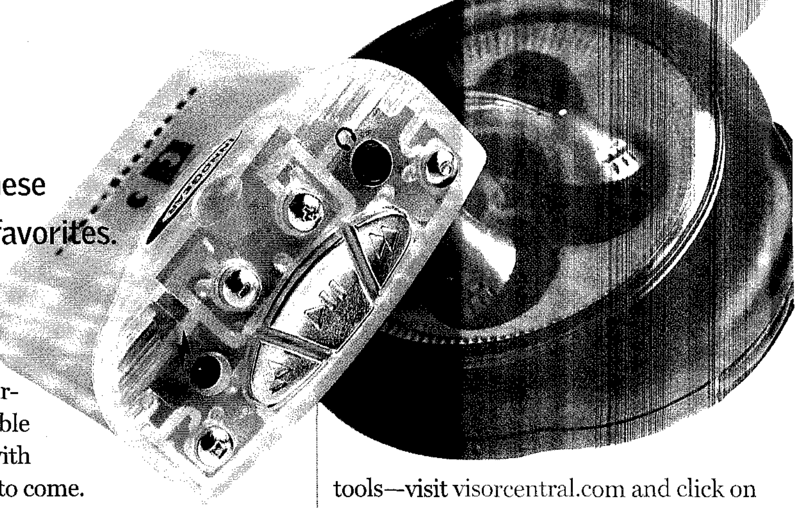
DELAY SATISFACTION Skip the preflight shoe shine and have a massage instead: British Airways just opened a business-and-first-class club at JFK. Terraces Lounge (pictured) offers free spa treatments (circulation massages, hydrating facials), soothing fountains, and chirping birds—plus separate juice, cappuccino, and wine bars. **ROOM WITH A GPU** Opening June 15 in the land of Microsoft and Amazon.com, the Elliott Grand Hyatt Seattle promises to set new standards for high-tech hotels, with laser Internet access, custom networks, e-mail accounts, Websites on the hotel's server, and, get this, a system that will ensure your cell phone works anywhere—even on the thirtieth floor. Rooms start at $270 (206-262-0700). **TICKET TO FLY** Priceline.com is making it easier for procrastinators with some new last-minute services. You can now book a hotel until 6 P.M. for the same night, and a car just four hours before you need it. And starting this week, Priceline users can buy plane tickets until 11 P.M. the night before departure.

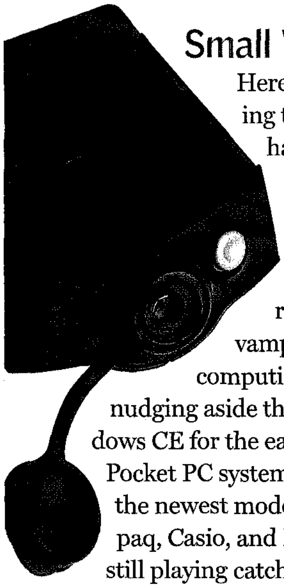
Photographs: from top, courtesy of Irish Tourist Board; Andrew McCaul; Conrad Kiffin. Illustration by Maurice Vellekoop.

SIMON DUMENCO & HILLARY ROSNER

Palm Power

Need to fit the whole world in your Palm? These modules and Websites are the hands-down favorites.

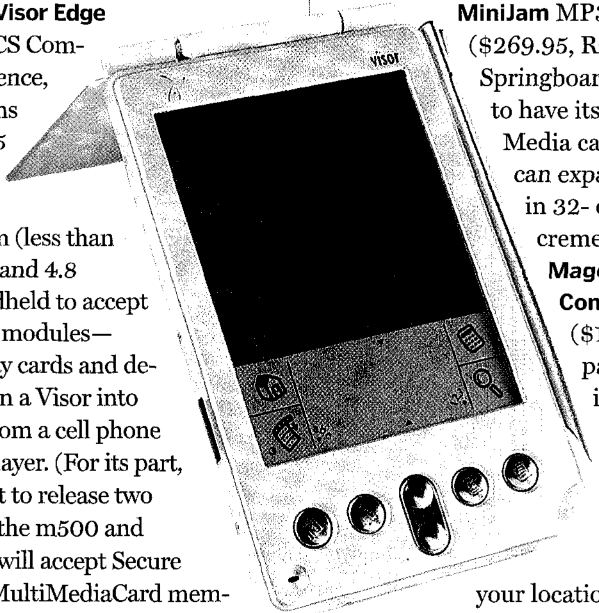




Small Wonders

Here's the heartening truth about handheld computers: It makes sense to champion the little guys. Microsoft recently revamped its portable computing strategy—nudging aside the clunky Windows CE for the easier-to-use Pocket PC system (available on the newest models from Compaq, Casio, and HP)—but it's still playing catch-up with Palm.

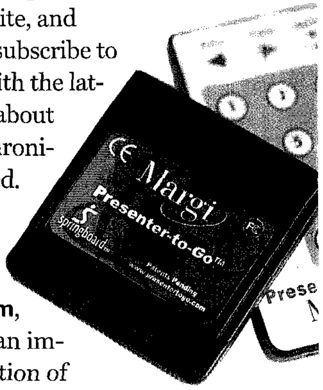
The most desirable machine out there is the sexy new Palm-compatible **Handspring Visor Edge** ($399.99, RCS Computer Experience, three locations including 575 Madison, at 56th), the only ultraslim (less than half an inch, and 4.8 ounces) handheld to accept Springboard modules—plug-and-play cards and devices that turn a Visor into everything from a cell phone to an MP3 player. (For its part, Palm is about to release two handhelds—the m500 and m505—that will accept Secure Digital and MultiMediaCard memory cards, but not Springboard modules; all "expansion slots" are *not* created equal.) The 8-MB rechargeable Edge comes in metallic silver and blue (red is only available direct from handspring.com) and has a slide-on saddle that accepts the nearly 50 currently available modules—with many more to come.



One of the coolest new modules is the **Margi Presenter-to-Go** ($299.99, RCS), complete with credit-card-size remote, which lets you connect your Visor directly to a VGA display (a digital projector, for example) to run a PowerPoint presentation without a laptop. The featherweight **eyemodule2** ($199.99, RCS) improves on the original camera by capturing full-color digital shots *and* mini-movies (up to 20 seconds in QuickTime format), which you can e-mail to friends. The **InnoGear MiniJam** MP3 player ($269.95, RCS) is the first Springboard MP3 player to have its own MultiMedia card slot, so you can expand memory in 32- or 64-MB increments. And the **Magellan GPS Companion** ($149, palmgear.com) is a pint-size Global Positioning System satellite receiver that pinpoints your location to within 50 feet, then charts your progress on maps on the Visor's screen.

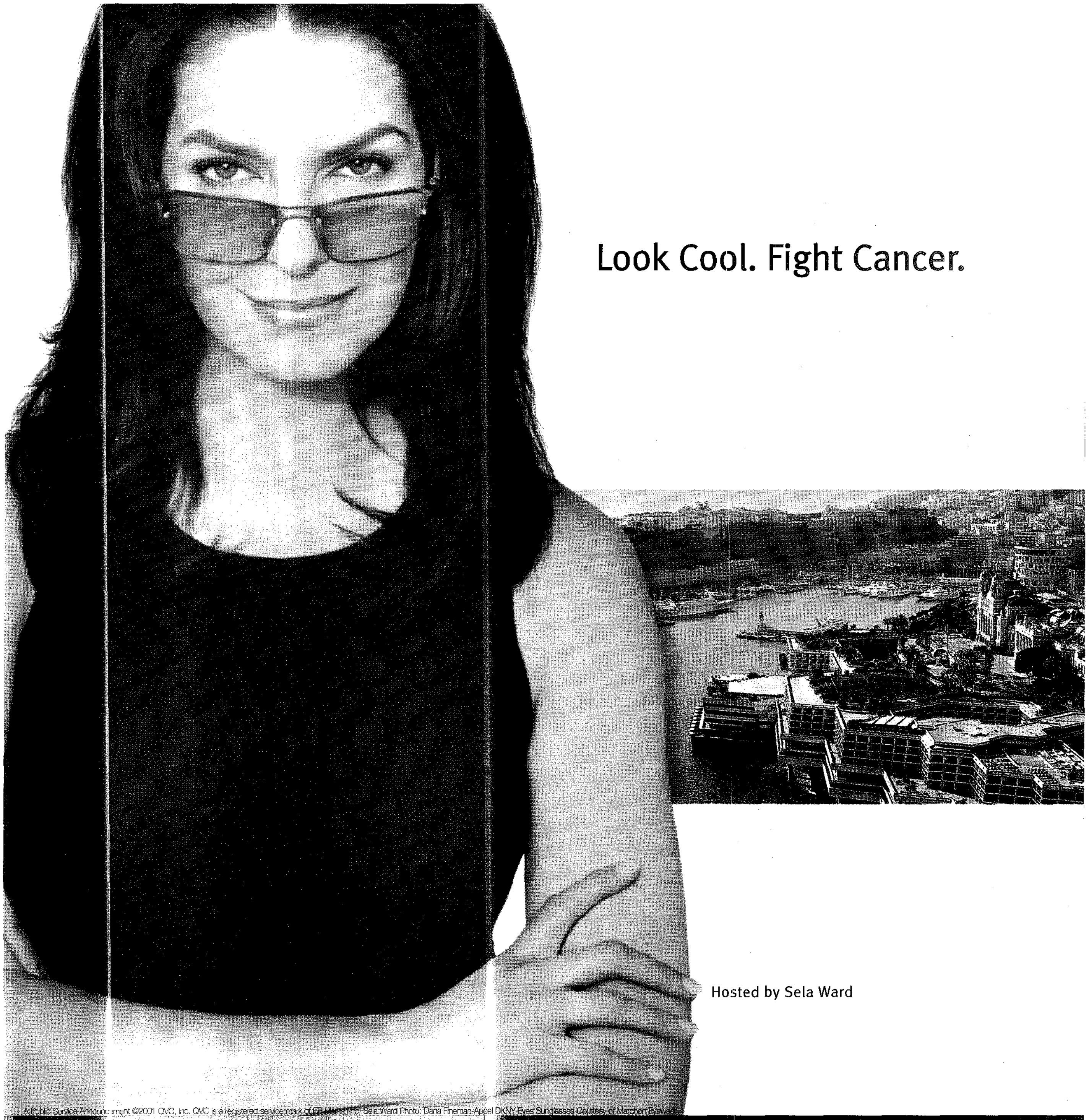
Site Specific

To mingle with fellow Visor users—and get the skinny on the latest toys and tools—visit visorcentral.com and click on SOFTWARE for links to sites that offer the latest titles. Among the best of them is **palmgear.com**. The unofficial clubhouse for Palm OS users, PalmGear offers more than 9,000 software programs, organized in a database that lets you view titles by release date to solidify your status as a handheld hipster. A simple icon system identifies whether a program is Mac- or PC-compatible and color or black-and-white, and diehards can subscribe to newsletters with the latest headlines about how to stay chronically connected.



C-Net's thriving software area, **download.com**, also features an impressive selection of Palm programs sorted by release date, popularity, and categories like business and Internet. (This week, the editors are talking up TealDoc and Documents to Go, which let you access spreadsheets and word-processor documents on your handheld, and Biplane Ace, a dogfight game released in February.) Each listing includes a product overview, links, reader reviews, and a handy "clock this download" feature that calculates how long it will take to download the file based on your modem speed—so you don't waste all day waiting around for that must-have application to come down the pipe.

Photographed by Eric Piasecki.



Look Cool. Fight Cancer.

Hosted by Sela Ward

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Watch **QVC's Cure by the Shore Live from the Principality of Monaco**, Saturday, May 19, 1–4PM ET QVC®

QVC, the Entertainment Industry Foundation and The Tartikoff Foundation present *QVC's Cure by the Shore*, a shopping event broadcast live from the Monte Carlo Grand Hotel. You'll find half-priced designer sunglasses, accessories and beauty items, plus more than a few celebrities. The coolest part? Net proceeds benefit the National Women's Cancer Research Alliance, bringing us all closer to a cure.

MONACO

THE TARTIKOFF FOUNDATION

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QVC's Cure By The Shore
A Television Event For the National Women's Cancer Research Alliance

NWCRA NATIONAL WOMEN'S CANCER RESEARCH ALLIANCE

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SPECIAL THANKS TO SELA WARD FOR HER SUPPORT OF QVC'S CURE BY THE SHORE.

www.qvc.com

cue

A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

The Mummy Returns

Opens May 4

Brendan Fraser returns to fight the Bandaged One—with, surprisingly, no Johnson & Johnson product tie-in. The Rock (pictured), direct from the WWF, co-stars as the Scorpion King. This never would've happened if Boris Karloff were undead. (See page 81.)

Theater

42nd Street

At the Ford Center for the Performing Arts

When *42nd Street* premiered on Broadway in 1980, the title was a nostalgic, almost cruel joke about a thoroughfare—and a theater world—fallen on desperate times. Cut to 2001: The Deuce is ablaze with life, and Gower Champion's tap-happy star-making machine is back—just the thing to cure those can't-get-*Producers*-tickets blues. (See page 87.)

Restaurants

Lillet's Feast of the Senses

On May 2

The idea is to stimulate eyes and taste buds as one: This gastronomic tour of Chelsea makes stops at galleries like Mary Boone and Andrea Rosen, and at each, a chef from a top restaurant (Nobu, Blue Ribbon Bakery, Chelsea Bistro) will feed you something allegedly inspired by the art on the walls. Expect someone to say "Ooh, taste—he *is* an artist." (See listing, page 111.)

Classical Music

Le Jardin io io ito ito

At the Brooklyn Academy of Music

As part of "France Moves," the Gallic dance festival promenading its way through the city's music venues, BAM will premiere this oddly named multimedia work by Compagnie Montalvo-Hervieu. Choreographer José Montalvo will answer questions before the first performance, on May 2. (See listing, page 109.)

Nightlife

Badly Drawn Boy

At Irving Plaza

The boy in question is a Mancunian named Damon Gough, whose British hit album *The Hour of Bewilderbeast* has been colonizing the U.S. college-radio charts. (His new video for "Spitting in the Wind" features—*yes!*—Joan Collins.) His chatty live show comes to New York on May 1. (See listing, page 106.)

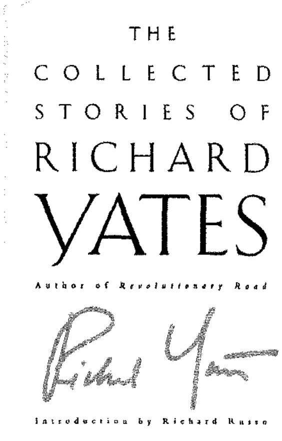
Books

The Collected Stories of Richard Yates

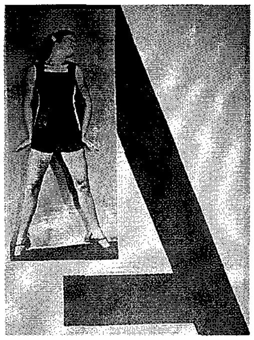
(Henry Holt; $26)

A writer's writer if ever there was one, Richard Yates finally gets a collection of his short fiction, nine years after his death. His acolytes say it all: Richard Ford, Robert Stone, Ann Beattie. In bookstores now.

Best of the Week



THE
COLLECTED
STORIES OF
RICHARD
YATES
Author of Revolutionary Road
Introduction by Richard Russo



Art

Dreams and Disillusion: Karel Teige and the Czech Avant-Garde

At New York University's Grey Art Gallery

Karel Teige (1900–1951) was central to the Eastern European modernist movement of the thirties. His early work embraced utopian ideals; after the Soviet invasion of Czechoslovakia, his darker side emerged. Many of his collages, and dozens of other objects, are on view through July 7. (Pictured, a page from *Abeceda*, 1926; see listing, page 94.)

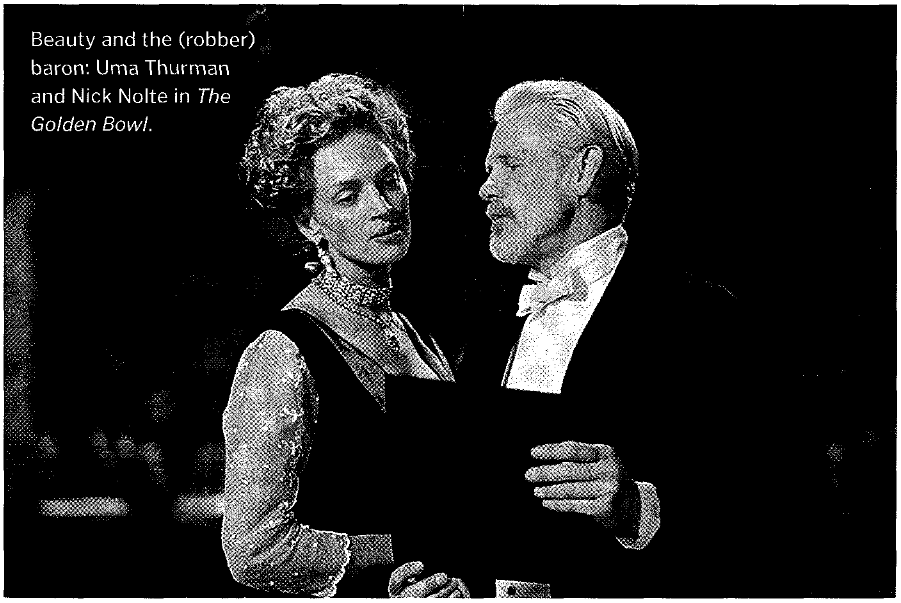
Photographs: clockwise from top left, Keith Hamshere; courtesy of the Grey Art Gallery, NYU; Keith Hamshere.

PETER RAINER

The James Gang

The Merchant-Ivory adaptation of *The Golden Bowl* tries desperately to animate Henry James's most elusive tale, but even a radiant Uma Thurman can't bring it to life.

WITH THE RELEASE OF the new Ismail Merchant and James Ivory adaptation of Henry James's **The Golden Bowl**, it bears repeating that their movies have long borne the criticism, at times unfair, of being *Masterpiece Theatre*-ish. (*The Remains of the Day*, for one, is far better than that.) Their films represent not only a body of work but a body of opinion about what movies should be: decorous, literate, preferably derived from the classics. As producers and directors, Merchant-Ivory remain the leading practitioners of what used to be every studio chief's stock-in-trade, the prestige picture that wears its breeding on its sleeve and earns its creators awards and honorary degrees.



Beauty and the (robber) baron: Uma Thurman and Nick Nolte in *The Golden Bowl*.

This type of movie fell out of fashion in the counterculture era and has never entirely regained its cachet. Rightly or wrongly—and I am of both minds on the subject—there is something vaguely suspect about the Merchant-Ivory school of filmmaking. Too often the quality of the films is confused with the quality of their source material, as if a movie based on Henry James or E. M. Forster already had a leg up on greatness. But audiences, particularly those who have moved beyond the models of artistic excellence inculcated in high-school honors English class and on PBS, aren't so quick to be wowed by such a preening prestigiousness anymore; the model for what constitutes a great film has become more flexible, more keyed to popular culture than to high culture. (Popular culture has never been more debased, but that's another story.)

This is not to say that the old tradition of high-brow, classic-based filmmaking is always just a ruse to reap honors. Filmmakers of a certain stripe have always tried to do justice, even partial justice, to the great literature they love. You can accuse Merchant-Ivory of flaunting their refinements, but nowhere in even their most waxen films do I detect a cold and cynical calculation. They genuinely believe they can animate these great books into great movies. It's a forgivable delusion given credence by the fact that, once in a very long while, a literary masterpiece actually *does* become a film masterpiece (David Lean's *Great Expectations*, for example). But that is the great exception. One can pretend to judge the quality of Merchant-Ivory's *The Golden Bowl* without recourse to the Henry James novel, and perhaps that would be the decent thing to do; but if such a movie is meant to share in the reflected glory of its source, then surely it's fair to go back to the source.

With *The Golden Bowl*, Merchant-Ivory, along with their longtime screenwriter Ruth Prawer Jhabvala, are tackling the James text that is his most maddeningly and illustriously indrawn. (Published in 1904, it was his last completed novel.) Its human interplay is ground into such a fine psychological powder that we appear to be in the presence of a race of people, or at least of an author, whose sensibility for shifts of mood and thought and strategy is so subtle and rarefied as to sometimes seem beyond comprehension. With its winding, maniacally mellifluous sentences stretching on for half a page, the novel is all grand abstraction and allusion. The movie brings out the drama inherent in the book by, in effect, making exterior everything in it that was interior. This represents almost a rebuke to James's art, and yet, since the movie medium has never been very good at conveying complex inner states of being, there probably wasn't any other way to adapt the book. But even on this explicit level, the movie doesn't live up to its own designs.

Set in England and Italy between 1903 and 1909, the film offers up a bankrupt Italian prince, Amerigo (Jeremy Northam), his American bride, Maggie (Kate Beckinsale), Maggie's wealthy-tycoon father, Adam Verver (Nick Nolte), and

The Golden Bowl
Merchant-Ivory production starring Kate Beckinsale, Jeremy Northam, Uma Thurman, and Nick Nolte.

Driven
Starring Sylvester Stallone. See Movies listings for details.

Photograph courtesy of Lion Gate Films.

Charlotte (Uma Thurman), who becomes Adam's wife while remaining Amerigo's lover and, tenuously, Maggie's friend. The deepest attachment in the film is supposed to exist between Maggie and her adored father (who is introduced as "America's first billionaire" in a rather crass attempt to link his story with our own era). That link explains why Maggie, when she sees her father's marriage jeopardized, as well as her own, snaps into action. But Kate Beckinsale doesn't express the blooming connivance of this prim woman, nor does Uma Thurman convey the stealthy wiles of someone veiled in sweet deception. Her Charlotte is an obvious temptress, which rather coarsens the drama. We end up waiting for the inevitable catfight.

The most persuasively human character turns out to be Adam Verver, and that's because Nick Nolte senses in this robber baron a touch of the artist—or at least a man with a genuine appreciation for art. Adam's vast collection, which he plans to house in an American museum he is constructing, isn't merely the spoils of war; it's the truest representation of his ideal self, of the *artiste* he would like to be. When he shows Charlotte his Raphael drawings, he handles them as if they were gold leaf. Adam carries around in him a plangent sorrow that's never really explained for us; it's just *there* in his fixed, faraway looks, as if the life being played out before him were all a thing of the past. What makes Nolte so much stronger than the other performers is precisely this sense of mysteriousness and indirection, which doesn't really correspond to the Adam Verver of the novel but certainly jibes with James's overall method. Everyone else in the movie is all too easy to read, but Adam Verver has a lyrical opacity that comes across as one actor's heartfelt tribute to the Master.

In brief: THERE'S LOTS OF TALK IN **Driven**, the new Sylvester Stallone racing-car extravaganza, about the need for the death-defying drivers to maintain a "quiet spot" in their lives, but how about a quiet spot for the audience? The vroom and boom of this movie is practically unrelenting, which turns out to be a good thing when the action slows down long enough for us to actually hear the dreadful dialogue. *Driven* is recommended only to those gentle souls who want to know what it looks like to crash into a wall at 200 mph. ■

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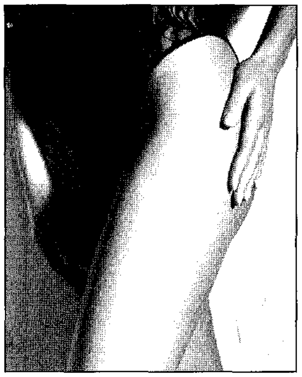

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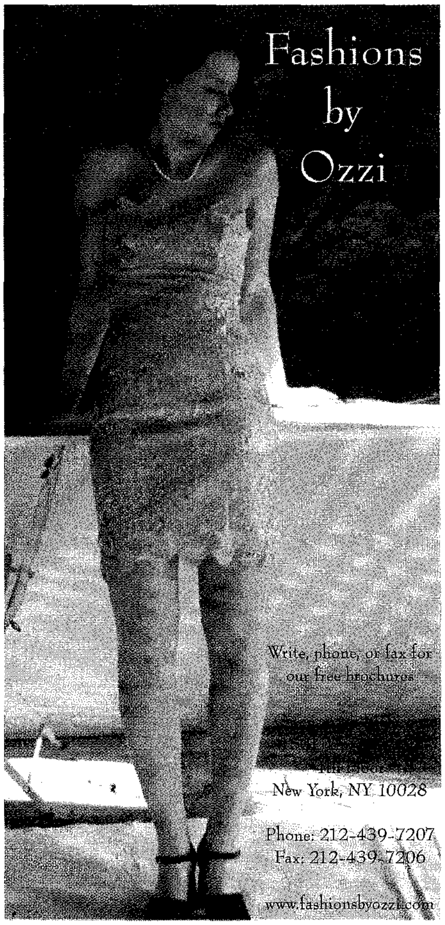

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ART MARK STEVENS

In the Company of Men

A gallery show of photographic portraits from an era when a man wasn't afraid to show a little affection for his fellow man.

WHEN I WAS IN THE sixth grade, if one boy accidentally brushed against another boy, someone would suddenly shriek, "You *mo!*" I had no idea what a mo was—my best guess was that it was the bossy guy in *The Three Stooges*—but I knew that being a mo couldn't be good. Later, after I had learned what a ho*mo*sexual was, I found that in other societies, boys and men who were not gay could touch and sometimes even kiss one another without a second thought about their sexual identity. It was obvious that in America—or at least the subset of America that I inhabited—strangely strict physical boundaries were necessary among men.

It wasn't always that way. **Dear Friends: American Photographs of Men Together, 1840–1918**, a provocative show organized by David Deitcher for the International Center of Photography on Sixth Avenue, is filled with 75 pictures of men clasping hands, embracing, and otherwise expressing devotion to their close friends. During this period, sitting for a photograph had a certain formality. It was something you did rarely and with heightened thought about how you wanted to present yourself. It meant remaining very still lest the image blur. The result, in this exhibit, is a kind of monument to passionate friendship.

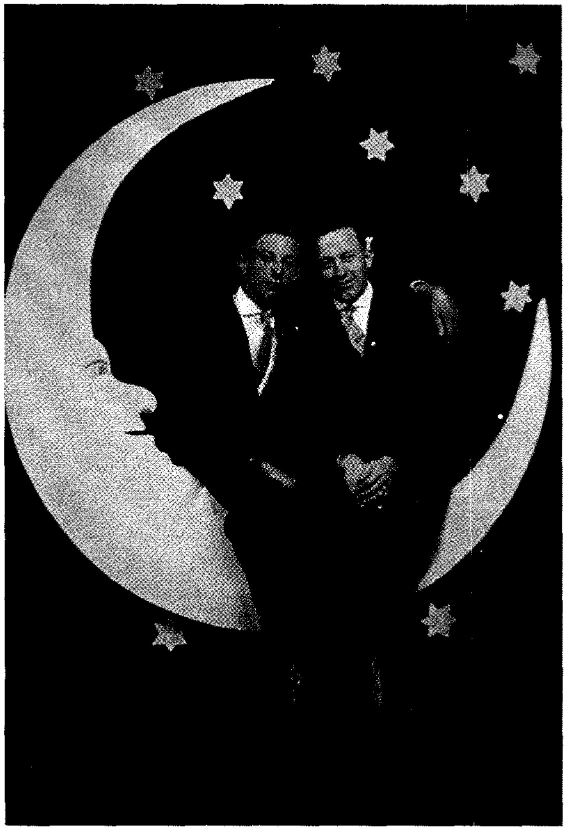
In the emotionally effusive Victorian era, intimacy among men was often idealized as a poetic meeting of souls rather than of bodies. Men could write romantic, purple-prosed letters to friends, fall asleep in each other's arms, and even share a bed without generating gossip about their sexual leanings. And such activities did not necessarily mean they had sex together. The most memorable photograph in the exhibit is an albumen print made in 1865 of Walt Whitman and his "rebel soldier friend Peter Doyle"—almost certainly Whitman's lover—gazing into each other's eyes. Each wears a jaunty hat. According to a friend, "Doyle has a sickly smile on his face: W. lovingly serene: the two looking stagily at each other, almost sheepishly."

Almost all of the photographs in this exhibit, however, are of unknown people: wartime comrades, bathing buddies, friends on a lark, sportsmen. Many pictures of single figures in the early days of photography were made simply to document a likeness. Here, the actual subject is less tangible—a feeling between two or more men. The stiffness of early photography only heightens the emotional tenor of the images, for the men appear determined to emphasize the endearing quality of their friendships. A man will drape an arm around a shoulder, put a hand on a knee, even sit in another man's lap. Is he gay? Our open-door culture wants the answer, yes or no. But the photographs in this Jamesian exhibition remain beguilingly ambiguous. They can keep a secret.

Dear Friends
At the International Center of Photography; through 6/10.

Self-Made Men
At the DC Moore Gallery; through 5/5.
See Art listings for details.

It's a guy thing: *Henry Schelberger and Arthur Anderson* (ca. 1915), from "Dear Friends."



IN OUR OWN, LESS CIRCUMSPECT TIME, there was a comical moment a few years ago when some American men decided to beat tom-toms together in the woods and sob out their feelings. That impulse seems to have died. In **Self-Made Men**, an interesting show of more than 50 contemporary pictures by male artists that Alexi Worth has curated for the DC Moore Gallery, it is rare to come upon heated views about emotional connections or "the state of Man." (Many woman artists, by contrast, obsessively explore what it means to be a Woman.) Issues of gender—historically, ideologically, and personally—do not dominate the show. Instead, the artists really do appear "self-made." All of their images are self-portraits of one kind or another, with the focus typically upon "me" rather than upon "man." They individually pick and choose among the large range of contemporary styles, from traditional painting to conceptual art. This is a crowd of solitaries. ■

Photographer unknown, Collection of Peter Miller, courtesy of ICP.

PETER G. DAVIS

Not One False Note

The compelling artistry of Daniel Taylor helps explain the current vogue for countertenors; *Die tote Stadt* now seems like an opera stand-in for *Vertigo*.

HIGH ON MY LIST OF MUSICAL phenomena I thought I'd never see is the current craze for countertenors. But here they are: David Daniels, Andreas Scholl, Brian Asawa, **Daniel Taylor**, David Walker, Bejun Mehta—the list goes on. All are in their thirties or younger, appearing in operas and on recordings the world over, adored by vocal connoisseurs who a generation ago would have only worshiped at the altars of Callas and Tebaldi. In my youth, the high-pitched, distinctly feminine sound of falsettists, as countertenors were once incorrectly called, seemed exotic if not weird, and they often made audiences feel uncomfortable. Back in the sixties, I once heard titters greet the legendary Alfred Deller, who, some unkind souls whispered, sported a prominent black mustache just to prove that he really was a man.

Purity: Taylor, with lutenist Sylvain Bergeron, at the Frick Collection.

Now ears have adjusted, no one is laughing, and audiences can't seem to hear enough of these vocal paragons. Expectations ran especially high not long ago when the popular German countertenor Andreas Scholl was scheduled to make his New York recital debut at the Frick Collection. The tickets were gone in a second, and when Scholl canceled at the last moment because of back problems, the folks at the Frick wasted no time in replacing him with Canadian countertenor Daniel Taylor—not, perhaps, a singer with so starry a name as Scholl's, but I saw no empty seats. Taylor, after all, has sung opera at the Met and Glyndebourne, appeared widely with early- and contemporary-music ensembles, and has a legion of recordings to his credit.

Today's countertenors hardly restrict themselves to "old music" when they give recitals, but Taylor's program with lutenist Sylvain Bergeron was devoted to English lute songs and folk ballads by Dowland, Campion, Jones, and the ubiquitous Anonymous. No problem; this is music of infinite charm and variety, and the audience hung on every note. The first and last selections were sung unaccompanied, as if to demonstrate, without instrumental distractions, a voice of unblemished tonal purity, precise intonation, and subtle command of vocal coloration. Having set the parameters, Taylor then sang songs that ran a gamut of emotions, from playful lovemaking to utter despair. All his expressive gestures sounded easy, natural, and effective, as they would from any singer who is comfortable with his voice and in complete command of what it can do. How wonderful to welcome countertenors into this elite vocal pantheon, and especially Taylor, who is definitely among the very best.

Daniel Taylor, Countertenor
Recital at the Frick Collection.

Die tote Stadt
City Opera presentation of the Korngold opera.

Chamber Music Society of Lincoln Center
All-Czech program, at Alice Tully Hall.

WHEN FIRST SEEN IN 1975, THE City Opera's production of Korngold's **Die tote Stadt** (*The Dead City*) seemed like cutting-edge stuff, a multimedia affair in which films, slides, smoke, and even a mirror or two replaced conventional sets. Director Frank Corsaro and film animator Ronald Chase pioneered this approach and made imaginative theatrical capital from it for a while, but the technique never really caught on with others. If it still suits this hallucinatory opera, a Freudian tale about a widower with an unhealthy obsession for a dancer who looks exactly like his dead wife, perhaps that's because the cinematic plot strongly resembles Hitchcock's *Vertigo*. And not so coincidentally, Korngold—only 24 in 1920 when he wrote this heady post-Wagnerian blend of Strauss, Puccini, and Lehár—went on to compose some of Hollywood's most extravagant film scores of the thirties and forties.

The recent revival was a strong one, thanks to the most effective cast the City Opera has yet fielded for this tricky piece. Of course, Korngold asks for the impossible. Paul, the husband, should be a sweet-toned but tireless tenor with a strong top and ample reserves of declamatory power, while Marietta/Marie must be a drop-dead-gorgeous creature with a luscious,

Photograph by Hiroyuki Ito.

soaring soprano and no inhibitions about burning up the stage with her seductive dances. John Horton Murray and Lauren Flanigan may not be ideal in terms of vocal allure, and both took an act to warm up, but they had the basics well in hand and tore into their parts with gleeful conviction; Flanigan was especially nuanced and resourceful in a role that suits her to the ground. Mel Ulrich's honeyed baritone relished Pierrot's delicious Act II serenade, and City Opera orchestra, vastly improved this season, played the complex score with flashes of real virtuosity under George Manahan's direction.

FOR NO SPECIAL REASON THAT I CAN THINK of, Czech music takes over Lincoln Center between now and early June, a thirteen-part series of musical and theatrical events, films, and a symposium. Perhaps the spring weather has inspired the occasion. Few composers captured the vernal freshness of their native countryside more eloquently than that great triumvirate of Smetana, Dvorák, and Janácek, and the optimistic, life-enhancing qualities of their music seem particularly welcome at this time of year. Two tempting highlights of this mini-festival include the London Symphony Orchestra led by Sir Colin Davis, which presents four orchestral and choral concerts this week at Avery Fisher Hall, and, on May 31 and June 1 and 2, Deborah Warner's staging of Janácek's haunting song cycle *Diary of One Who Vanished*, with tenor Ian Bostridge.

It fell to the **Chamber Music Society of Lincoln Center** to set the tone with a nourishing program that went back as far as Jan Dismas Zelenka (a trio sonata composed around 1715) and forward to Bohuslav Martinu (Madrigals for Violin and Viola from 1947). In between came Dvorák's D-minor Serenade (1878) and Janácek's Piano Concertino (1925). Aside from its stimulating stylistic variety, this thoughtfully chosen, expertly played concert gave more than a few hints of what makes Czech music unique—even Zelenka, a composer admired by Bach, departs from Baroque conventions with his unusual metric groupings and asymmetrical rhythms. Of course, that quality is even more pronounced in the familiar scores by Janácek and Dvorák, who in very different ways consciously accented their voices to reflect the musical traditions of their homeland. Such unselfconscious nationalism has long gone out of style—a pity, considering the rich legacy left by these composers. ■

John Leonard's TV Notes

The Song of the Lark (May 2; 8 to 10 P.M.; Channel 13), not one of Willa Cather's better novels, is nicely adapted with a first-rate cast: Alison Elliott as the ambitious young woman who leaves Colorado for Chicago to sing grand opera, Maximilian Schell as her piano teacher down on the farm, Arliss Howard as her patron, Tony Goldwyn as a millionaire who loves her, and Norman Lloyd as a voice coach who thinks he's God. Soprano Lori Stinson does the actual singing.

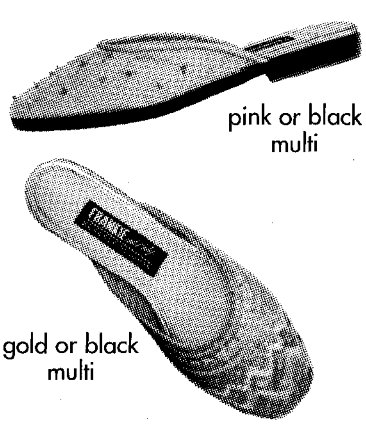
Aberdeen (May 4; 9 to 11 P.M.; Sundance), Hans Petter Moland's German Expressionist road movie, asks Lena Headey to leave her practice of law in Scotland to fetch Stellen Skarsgard, who may or may not be her biological father, from the alcoholic mists of Norway and bring him back like reindeer meat to Aberdeen and detox, before her mother dies of cancer. There is a surprising and unnecessary amount of nudity and violence. But Headey's performance, lovelorn and coke-addled, grand and scary, is the best I've seen on television in many, many years.

Ancestors in the Americas (May 4; 9 to 11 P.M.; Channel 13) is Loni Ding's lacerating look at the experience of Asians in America, from Filipinos in the seventeenth century, to the Chinese who built the transcontinental railroad, to the replacement of African slaves by Chinese and Indian "coolies" in South America and the West, up to the Japanese internment camps of World War II—a remarkable archive of folklore, songs, and secrets, like reading Maxine Hong Kingston.

Law & Order: Special Victims Unit (May 4 and 11; 10 to 11 P.M.; NBC) asks first Chad Lowe and then Richard Thomas to commit truly ugly sex crimes, which are later explained by Margot Kidder and Karen Allen. This is obviously a whole new against-type career opportunity for actors we thought we liked, just in time for sweeps.

Follow the Stars Home (May 6; 9 to 11 P.M.; CBS), from a best-selling novel by Luanne Rice, celebrates the makeshift family that forms to support Kimberly Williams when her child is born neurologically damaged. From Blair Brown, Kimberly's mother, we'd expect as much. Alexa Vega is hiding out from an alcoholic Roxanne Hart. And if Eric Close runs away to sea, well, there's his pediatrician brother, Campbell Scott. Heart-lukewarming. ■

Frankie and Baby
by Beverly Feldman



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THEATER JOHN SIMON

Soul Twain

Ken Ludwig's tuned-up version of *Tom Sawyer* is better than you might expect, though the waterlogged score and rudimentary dancing are strictly kids' stuff.

EVERY COUNTRY'S LITERATURE has its childhood heroes. In ours, they are Huckleberry Finn and Tom Sawyer. Huck had his Broadway musical, *Big River*, a few years ago; now it is the turn of **The Adventures of Tom Sawyer**.

Ken Ludwig's book is not so much that of an adult musical suitable for children as that of a children's musical suitable for adults. But parents, please note: No child who hasn't learned to read and write is ready for the theater, even if the show features a principal character (Huck Finn) who cannot read or write. At the *Tom Sawyer* matinee I attended, I had within earshot several tots intent on sharing their noisy misery with their neighbors, and one of them had to be carried out on daddy's shoulders, causing dad a loss almost as serious as that of the potential baby-sitter, deprived of an afternoon's earnings.

You can't say of novel and musical book that never the twain shall meet, for Ludwig has quite successfully compressed the novel and pared it down to its dramatic core. The problem—no laughing matter—is the score and the dances. This musical-comedy firstling by Don Schlitz is anodyne stuff except for the ballads, which are worse. David Marques's similarly fledgling Broadway choreography never rises above the serviceable. So what saves *Sawyer* from sinking?

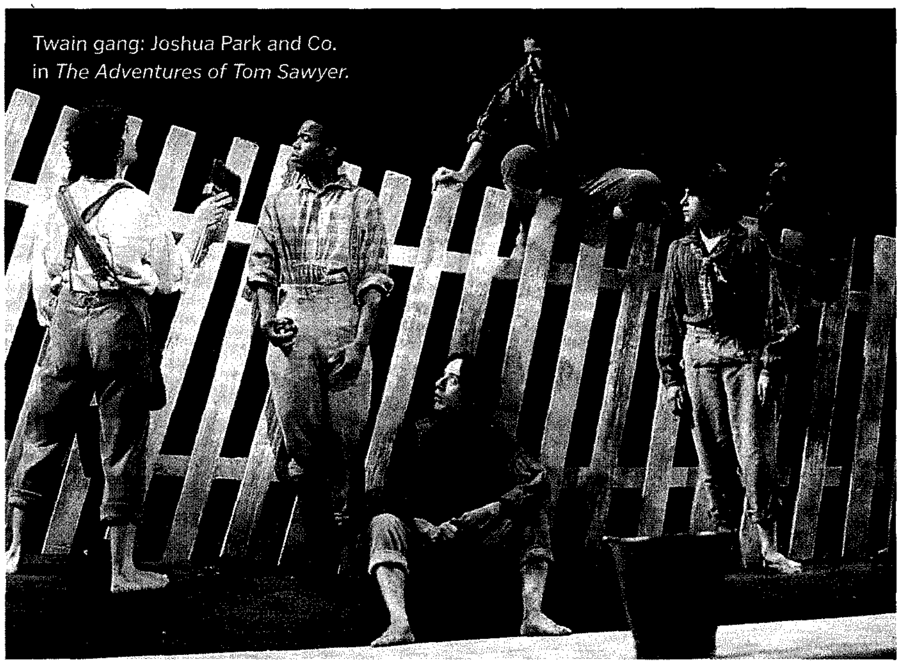
First, the sets by Heidi Ettinger, who also did those for *Big River*, but here surpasses herself. They are at once snazzy illustrations for a children's book and a spoof to delight the kiddies' parents. Sometimes benign, sometimes boding, they culminate fearsomely in the cave scene. Kenneth Posner's lighting, Anthony Powell's costumes, and Michael Starobin's orchestrations contribute their not inconsiderable bit.

The Adventures of Tom Sawyer
At the Minskoff Theatre.

The Gathering
At the Cort Theatre.

Crimes of the Heart
At the Second Stage Theatre.
See Theater listings for details.

Under Scott Ellis's user-friendly direction, Joshua Park (Tom), Jim Poulos (Huck), and Linda Purl (Aunt Polly) aptly head a cast in which Kevin Serge Durand (Injun Joe), Tom Aldredge (Muff Potter), and Jane Connell (Widow Douglas) are also outstanding. And the rest staunchly hold their own. Shows have been known to make it on less.



Twain gang: Joshua Park and Co. in *The Adventures of Tom Sawyer*.

THE ROAD PAVED WITH GOOD INtentions does not always lead directly to hell; sometimes it detours via Broadway. This explains the transfer from the Jewish Repertory Theater to the Cort of **The Gathering**, a not-quite-first play by 60-year-old Arje Shaw, mounted by a large array of producers, one of whom seems to be born every minute.

The play centers on grandfather Gabe, a concentration-camp survivor and sculptor, working on a bust of Muhammad Ali, when his grandson, Michael, soon to be bar mitzvahed, drops in. The "little *kocker*" is to rehearse his Hebrew recitation with his *zayde*, but prefers to indulge in some grandfatherly chicken soup and look forward to the time when the *zayde* will call him Michael rather than *boychik*. Jewish lore notwithstanding, 13 is no more guarantee of manhood than 60 is of maturity.

Michael's mother, Diane, arrives to fetch her son. Of Irish descent, she converted to Judaism to marry Stuart Stern, a prominent speech writer for Ronald Reagan and proud of it. The next scene is the weekly *Shabbes* dinner cooked by Diane, whom Gabe calls *mamele* while denying her full-fledged Jewish status. You'll want to know that the dinner comprises "challah, salad, chopped liver, chicken soup with noodles *and* kreplach, stuffed veal, brisket, Belgium carrots, and rugalach for dessert." Gabe tells her she's "an *e-m'-se ay-shis cha-yil*," which he translates as "a woman of valor." If nothing else, *The Gathering* is the equivalent of a beginner's course in Yiddish.

Photograph by Joan Marcus.

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The dinner is fraught with dissension between Gabe, who accuses his son of denying his Jewishness, and Stuart, who berates his father for being a Holocaust fanatic. Things come to a head when a phone call from Pat Buchanan (or, as the script has it, Buchannan) summons Stuart to Washington. Reagan is off to Germany and will visit the Bitburg cemetery, where German war dead—according to Gabe, all Nazis—are resting, though not if Gabe can help it.

In the second act, Gabe has kidnapped Michael and (improbably) taken him to the Bitburg cemetery for a prayer protest against the presidential visit. The cemetery is watched over (more improbably) by a single German soldier, Egon, who is as good as gold. They are soon joined (most improbably) by Stuart and Diane in hot pursuit. The absurdity of this act is beyond description, let alone belief. My heart goes out to all the actors, except Hal Linden, who, as Gabe, is a perfect ham, and thus the only unkosher thing about this play.

A NEW, ONLY MODESTLY SUCCESSFUL REvival of Beth Henley's **Crimes of the Heart** brought back fond memories of the original Off and then on Broadway production. The play concerns three southern sisters: a wallflower, a kook, and a failed singer but successful sexpot. We also get their bossy cousin; the sexpot's former, now married but still yearning, lover; and the sweet novice lawyer with a vendetta against the kook's rich, middle-aged husband, who defends the kook after she's shot hubby in the stomach because she doesn't like his voice and looks.

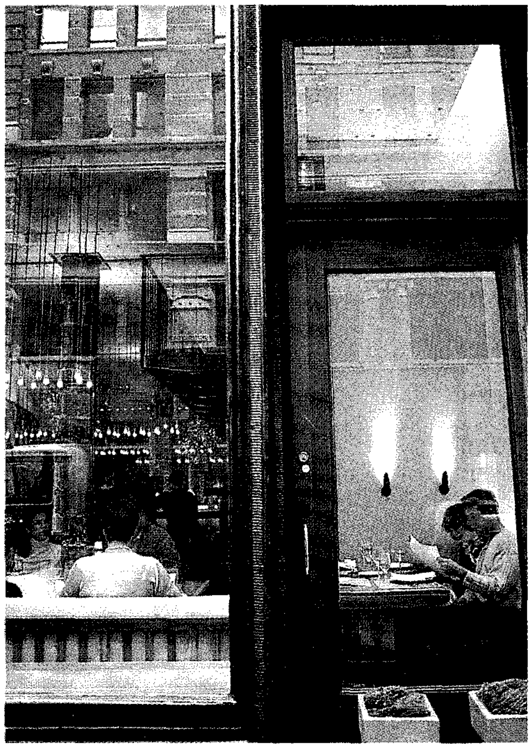
As you may gather, the play concerns that comic-heartbreaking South, which, whether or not true to life, is faithful to literary tradition and myth. It is easily Miss Henley's best work and should charm anyone not averse to its sentimental-grotesque mode. None of the performers is bad, though each lacks a certain basic appeal. They cannot overcome the overdirection by the Irish director Garry Hynes, which makes the production more fussy than funny. I am not sure how *Crimes of the Heart* will affect those who cherish the memory of the original; newcomers, however, should find enough to their liking. ■

Arts and Craft

Attention, master builders: Tom Colicchio's Craft offers a do-it-yourself take on gourmet dining, which can lead to a well-constructed meal—or culinary chaos.

PERHAPS YOU’RE LIKE ME AND managed to live through the entire gourmet-obsessed nineties and not know, with absolute certainty, what a cranberry bean is. Perhaps you're unfamiliar with a ramp (it's sort of like a glorified scallion), or a bluefoot (it's a mushroom). Or maybe you didn't know that braised endives go nicely with roasted lobster, that Jerusalem artichokes have nothing to do with artichokes, or that the deeply rich, exotic taste of a batch of exquisitely crisped shiitake mushrooms (briefly sautéed in butter, then roasted with a sprig of fresh thyme) will perfectly complement a certain delectable recipe for duck confit. If you've half forgotten these little truths, or didn't know them in the first place, or if you're seeking a palate-cleansing break from what my extremely chaste mother-in-law refers to as “garbaged-up restaurant food,” then a trip to Tom Colicchio's sleek new establishment, **Craft**, will set you right.

At least that seems to be Colicchio's novel idea. Colicchio, the gifted executive chef at Gramercy Tavern, is a fanatic for the integrity of ingredients and simplicity in cooking, and Craft is his extreme, almost priestly expression of this view. The room, in a former printing space in the Flatiron district, is a monument to what David Brooks, in his book *Bobos in Paradise,* refers to as “the perfectionism of small things.” Pods of filament bulbs hang from the ceiling, above rows of draftsman tables lovingly crafted from cherrywood in Vermont. One wall is taken up with an elaborately tooled wine display, and another is covered in an intricately curving leather design, like reptile scales. The dinner menu contains roughly 65 items, divided into elemental foods (fish and shellfish, meat, vegetables, etc.) and, within those categories, into preparations (roasted, braised, sautéed, etc.). The idea is to compose a meal from these combinations, which is a little like sitting down to a hearty dinner and being asked to solve a crossword puzzle instead.



Builders' special: The exterior of Craft.

Whether this conceit is a testament to overprecious gourmet sensibilities or a repudiation of them depends on your point of view. “It's as if they've rearranged the way traffic works,” said one non-foodie friend, as she composed an eccentric luncheon of skate, roasted salsify, and a pot of oversweet red cabbage. I had better luck on my first solo pass through the menu, following the foie gras terrine (two velvety discs, plus brioche toast, for $18) with lobster (roasted and served with a tarragon sauce) and a soothing helping of endives (the waiter's helpful suggestion). My lobster was quite delicious, although the blue ribbon in the roasted-seafood category went to the langoustines, bathed in butter, orange peel, and olive oil, with a bay leaf on top. In the crowded roasted-meats category, the loin chops of lamb seemed best, despite stiff competition from the sweetbreads and a simple country chicken with frizzled sprigs of thyme under the crackly skin.

If these choices get too overwhelming, there's also a tasting menu at Craft, which I ordered on my second visit after staring goggle-eyed at the menu for a minute or two. Our waiter had the chiseled, wholesome looks of an Ivy League cabinetmaker, and he described each dish, as it arrived, in the whispery tones of a sommelier. First came shavings of gravlax the color of apricots, followed by plum-size diver scallops from Maine and a dish of roasted Jerusalem artichokes. A hint of crème fraîche complemented the gravlax, and the sweetness of the scallops matched the Jerusalem artichokes, which were crisp around the edges and soft inside. A small portion of black sea bass (with green asparagus) arrived after that, followed by temperate helpings of sirloin steak and braised short ribs, served with gratin potatoes and a small copper pot of béarnaise. Each dish was prepared in the same elemental, monochromatic way, so after a while, even an undisciplined feeder like myself couldn't help noticing subtle differences of texture, aroma, and taste.

I didn't encounter an actual cranberry bean until one of my later visits, by which time my own snooty food tendencies were honed to a fever pitch. I found myself sniffing fava beans for their bouquet (too swampy) and swirling bits of gratin potato on the tip of my tongue. Most meals began in an orderly way, then degenerated into a tasting frenzy, and the bill at the end of the evening was unusually steep. A simple combo like black sea

Craft
43 East 19th Street
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Photographed by Kenneth Chen.

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Enjoy Mother's Day in the casual elegance of this cozy bistro. Savor the country style cuisine with brunch, $12.95. Entrées include eggs benedict, strawberry macadamia nut crepes, pistacchio crusted French toast and more. Also, try their three-course prix-fixe, $26.95, featuring roast veal, grilled salmon or leg of lamb. A la carte menu available. For more information, visit www.seletpoivrenyc.com.

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Terrace invites you to savor breathtaking views and unsurpassed elegance this Mother's Day. Their award-winning chef has created an exquisite four-course menu filled with seasonal delights. Let them pamper your extraordinary Mother on this occasion. A special woman deserves a special place. Complimentary valet parking. www.terraceinthesky.com.

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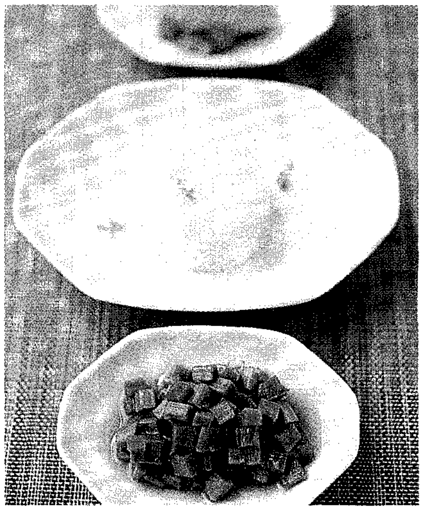
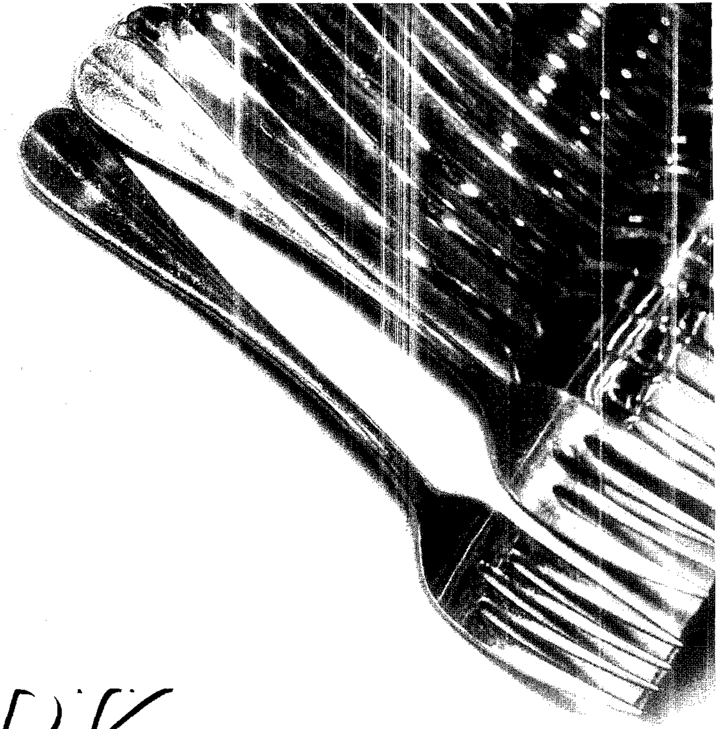


DIY dining: Three dessert options, from front, poached rhubarb, lemon steamed pudding, rhubarb sorbet.

bass (not worth $26) and braised morels (delicious) cost $38 without an appetizer or dessert. But if you're feeling cheap, you can make a meal out of mushrooms alone, including the exotic hen of the woods, handpicked in the wilds of Oregon. "Braised" was my favorite meat category, particularly the duck confit, which retained a nice, crispy edge without turning soggy. My favorite fish was the cod, although it didn't quite mesh with the cranberry beans, which kept rolling off my fork like little pellets of wax.

Finding the perfect dessert was a little easier, despite six varieties of pastry, three custards, myriad fruits (roasted, poached, and fresh), nine kinds of ice cream and sorbet, eight sauces, and six cheeses. The cheeses were a disappointment (six meager slices for $30), but everything else was excellent, no matter how hard I tried to screw it up. Pastry chef Karen DeMasco's chocolate tart had a light, almost powdery exterior, which thickened into warm chocolate as you crumbled it with your spoon. It went nicely with hazelnut ice cream, or poached kumquats, or even a dribbling of sabayon. Ditto the eggy brioche pain perdu, which I enjoyed one evening with banana ice cream, some poached rhubarb, and a dollop of crème fraîche. This kind of culinary chaos may not put Craft in the pantheon of the city's great restaurants, but it tasted fine to me. After all, I built it myself. ■

Craft 43 East 19th Street (212-780-0880). Lunch, Mon.-Thurs. 12–2 P.M.; dinner, Sun.-Thurs. 5:30–10 P.M., Fri. and Sat. till 11 P.M. Dishes range from $6 to $32. All major credit cards.



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Celebrate Mother's Day Manhattan-style

This Mother's Day, forget flowers and standard fare.

With so many unique boutiques, spas, museums, jewelers, and retailers in our midst, truly inspired gifts abound. To that end, *New York* Magazine has compiled a selection of gifted offerings that will express your love with New York city style. From funky, handmade tea sets to pampering spa packages to fine handbags to customized perfumes, this something-for-every-mom selection will show your mother just how much you appreciate her

INSPIRED GIFTS

Shop, Celebrate, and Win

For Mother's Day shopping and celebrating, no other New York location rivals the beautifully restored **Grand Central Terminal**, which has been transformed into a true Manhattan destination for commuters, residents, and visitors.

If you are looking for gifted inspiration, you'll find great ideas in over 50 retail stores throughout Grand Central that sell an impressive array of fashion, flowers, jewelry, chocolates, lingerie, leather accessories, stationery, books, CDs, fragrances, beauty lotions and potions, wine, and a whole lot more.

Celebrate Mother's Day at Michael Jordan's The Steak House N.Y.C., Métrazur, or Oyster Bar & Restaurant. Toast your Mother at the Campbell Apartment, a chic cocktail lounge. For lighter fare, the Dining Concourse is now home to 18 eclectic eateries offering Italian, Mexican, and everything in between.

To keep the holiday alive for more than just one day, bring home delectable fresh and prepared foods from one of the 14 purveyors that line the Grand Central Market, a European style food hall that is a feast for the senses. And to make your at-home celebration even more festive,

Grand Central Terminal

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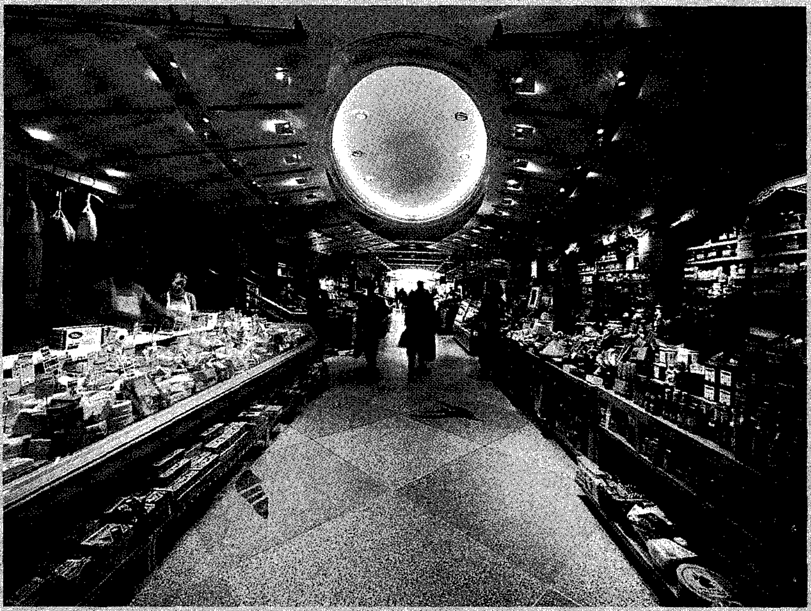


include a bottle of wine.

For some real Mother's Day excitement, enter to win one of 25 pairs of tickets to the hit Broadway comedy, *The Tale of The Allergist's Wife*. Enter to win between May 1 and May 13 at any of the participating Grand Central Terminal stores, restaurants, or market vendors. Winners will be notified by mail.

Grand Central Terminal, 42nd Street at Park Avenue, 340-2210; www.grandcentralterminal.com

Paris in New York

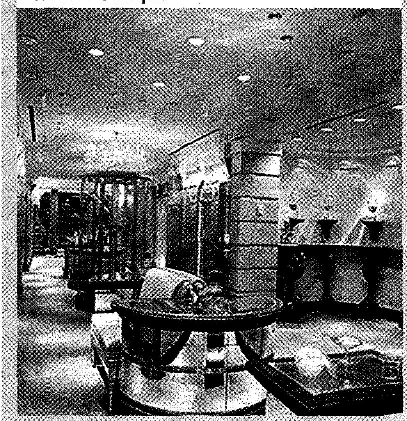
Parfums Caron has created many of the world's most beautiful fragrances for nearly a century. Now you can select one of the exquisite Parfums Caron fragrances or another tantalizing gift at the exquisite **Caron Boutique** on chic Madison Avenue. Mother's Day shopping will be a delight in the sumptuous surroundings and personalized service of the New York location, an exact replica of the elegant and streamlined Paris stores.

Open just over one year, the boutique offers an exclusive selection of the timeless, sophisticated fragrances by Parfums Caron, beautifully scented loose face powders, and a marvelous collection of Limoges porcelains.

Classic Caron fragrances such Bellodgia, Fleur de Rocaille, or Lady Caron are beautifully packaged. But for a uniquely personal gift buying experience, Caron invites shoppers to immerse themselves in a unique haute parfumerie experience by smelling and choosing from 13 boutique-exclusive fragrances presented in stunning Baccarat crystal perfume urns or perfume fountains. Once your selection is made, you can personally fill a perfume bottle from the perfume fountain tap.

Parfums Caron's expertise goes beyond perfumes to loose face powders. A lightweight loose powder scented with legendary Bulgarian Rose, Poudre Peau Fine, is an extremely feminine and delicate makeup element. Lovely powder puffs, and Galuchat boxes and compacts complete the gift selections for Mother's Day.

Caron Boutique



Caron Boutique, Perfume Fountain

Caron Boutique, 675 Madison Ave., store: 319-4888, customer service: 1-877-88 CARON

Gifts with Presence

At **Links of London**, they are as determined as you are to find the perfect gift for your Mother. A wide assortment of sterling silver gifts, jewelry, and home accessories make choosing a delight. Engraving means that many selections can be transformed into truly signature gifts. Finally, every piece is so beautifully wrapped that the gift receiving experience becomes as memorable as the present itself.

The Chloe A Collection is a whimsical jewelry line with a charming floral motif. Flowers with sterling silver petals surrounding a blue topaz center set in 18k gold float on a double row of gold chain ropes. The earrings, choker, long necklace, and bracelet

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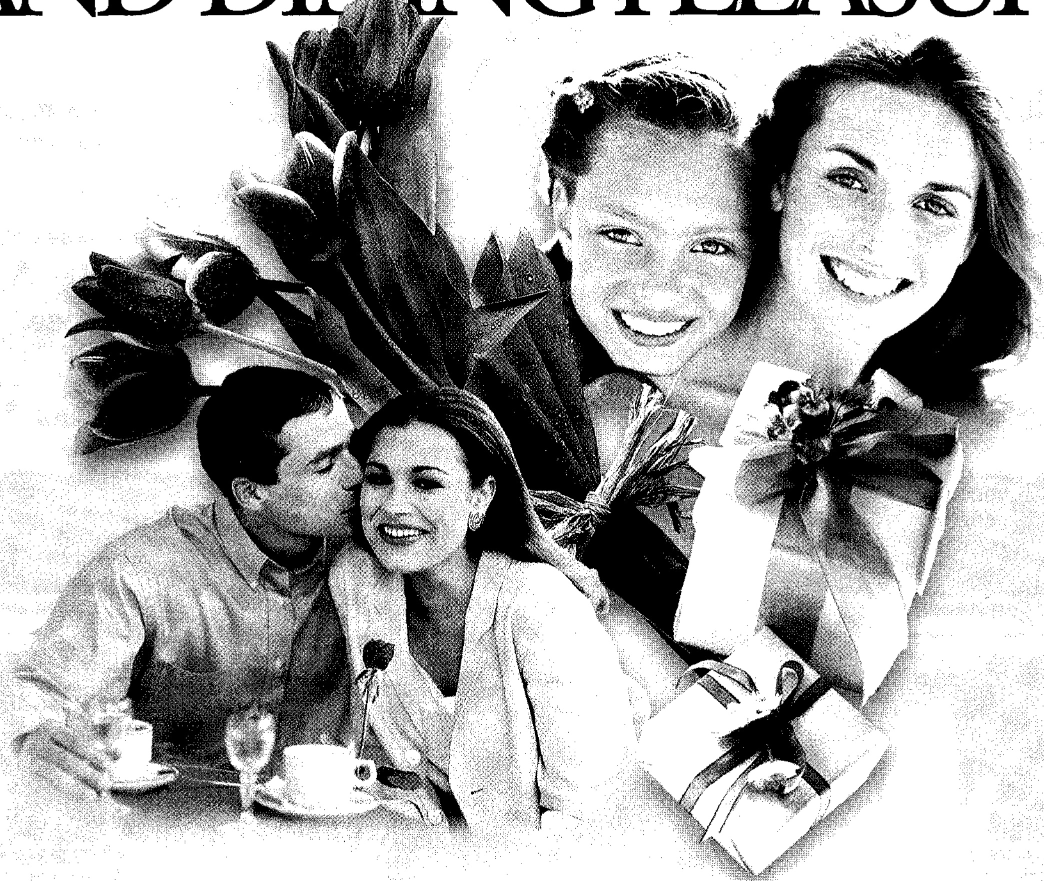

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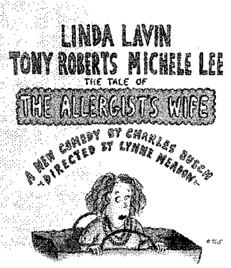
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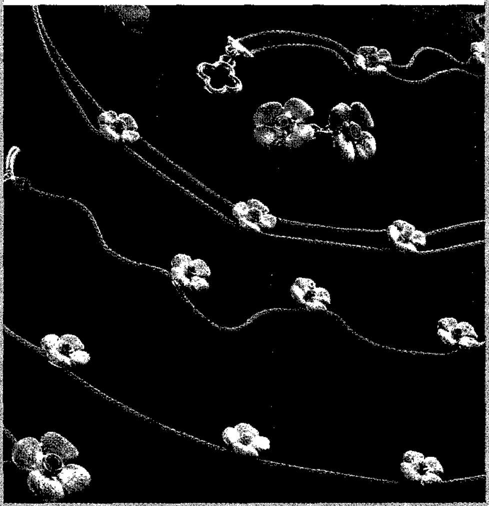
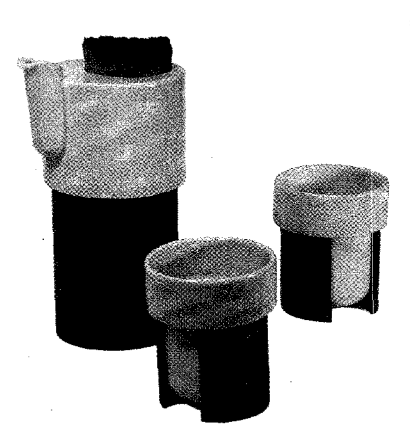

Links of London, Chloe A Collection


The MOMA Design Store, Tony Alfström and Brian Keany tea/coffee service

The MOMA Design Store, Yuh Okano Bubble Scarves

range from $195 to $965. An equally lovely alternative is a sterling silver charm bracelet ($95). Add a charm every Mother's Day ($60). Sterling silver key chains ($120 and up) and silver plate handbag atomizers ($50 to $60) exemplify the vast range of personal accessories on view.

For an original twist on flowers, Links of London can deliver beautifully wrapped silver plate cachepots with orchids already planted in them ($130 to $170).

Links of London,
535 Madison Ave., 588-1177;
www.linksoflondon.com

Creed, 2000 Fleurs

Custom Creations

Head to one of **Creed's** two Manhattan locations for a truly romantic or deeply personal Mother's Day gift. The famed Anglo-French perfumerie has just launched its first new fragrance of the millennium, 2000 Fleurs. This breathtaking new fragrance combines the essences of 2,000 flowers and comes in an elegantly designed flacon with gently curved shoulders (2.5 ounce spray eau de parfum: $180).

What could be more personal than making an appointment to visit Creed with your Mother for a custom fragrance blending? Both mother and daughter will go home with the custom fragrance in a lovely, refillable atomizer available in a range of stylish colors and the exclusive recipe that can be refilled every Mother's Day. Appointments take about 45 minutes and the final results range in price from $200 to $600, depending on what you choose.

Other lovely Creed gifts include their many famed fragrances, candles, antique perfume bottles, and silk flowers.

Creed, 9 Bond St., 228-1732;
897 Madison Ave., 794-4480,
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Marcus, and Jacobson's)

Dynamic Design

The MoMA Design Store is a one-of-a-kind treasure trove of Mother's Day gifts that are both beautifully designed and highly functional. The exceptional gift collection brings to life The Museum of Modern Art's outstanding design collection and features favorite classics and innovative new products.

For timeless elegance, consider the Aalto vase, a classic of free form movement. Long included in the MoMA collection and designed by Alvar Aalto in the 1930s, the vases are now reissued in the original smoky gray in three sizes (from $45 to $115).

The smartly designed, ceramic and wood WARM tea/coffee service by Tony Alfström and Brian Keany is a stunning example of form and function (teapot: $80, set of two matched teacups: $40).

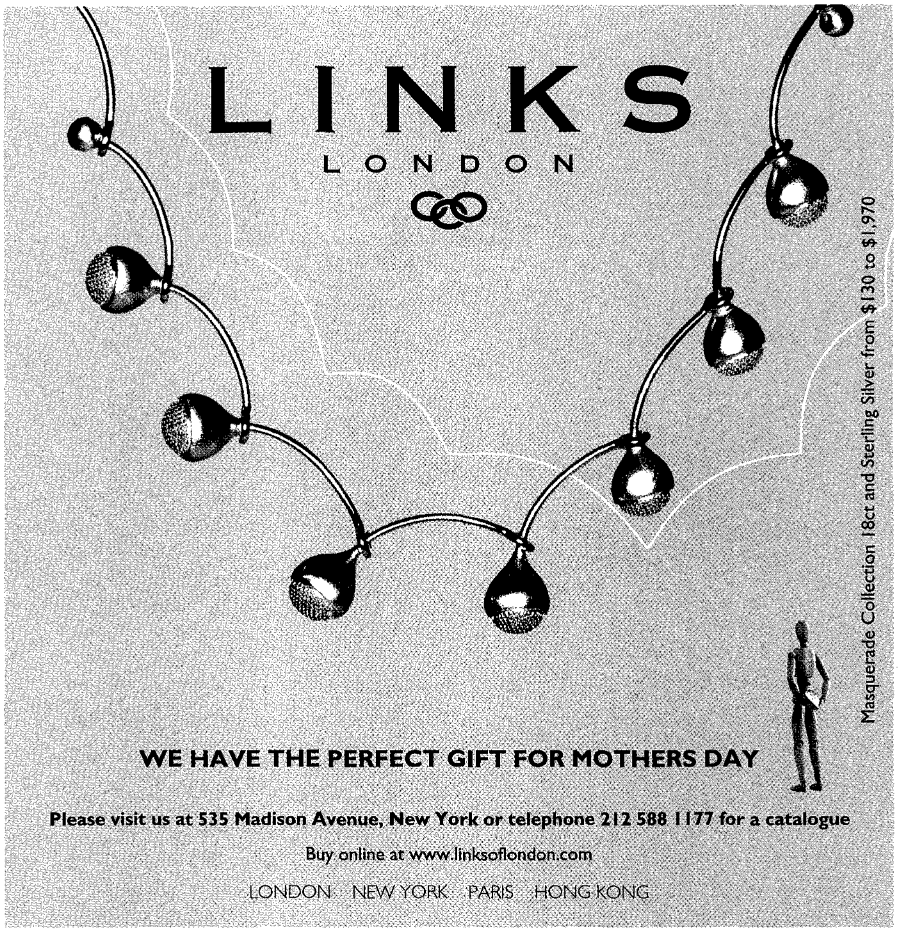
For a uniquely stylish gift, consider the beautiful two-toned bubble scarves by Japanese textile designer Yuh Okano who uses the traditional Japanese shibori technique–similar to tie dying–to create these richly hued accessories ($70).

The MoMA Design Store,
44 W. 53rd St., 767-1050;
www.momastore.org

Artistic Splendors

The excellent gift collection at **The Metropolitan Museum of Art Store** makes Mother's Day shopping a pleasure. Inspired by collections in the museum's gardens and galleries, the gift reproductions are developed and chosen by museum historians, designers, and master craftspeople.

Choose from numerous new gift ideas. The Karasz Tea Set, created by the American design pioneer Ilonka Karasz in the mid-30s, is a charming choice with its warm rounded design in soft blue ceramic ($74.95). Another lovely selection includes decorative tin plates featuring rich designs from French and English porcelain plates in the museum's collec-



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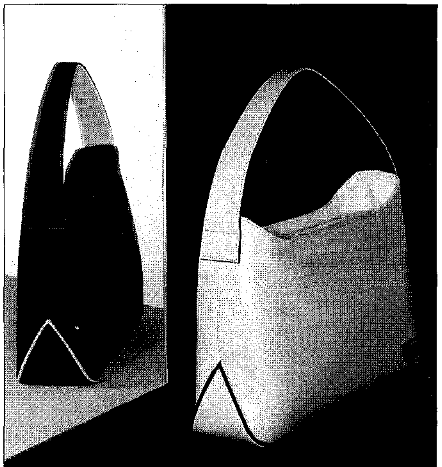

Mother's Day
Sample Sale

handbags • small leather goods • backpacks • business cases

10 West 33rd Street
Suite 210

4/30 - 5/4
9a.m. - 6p.m.

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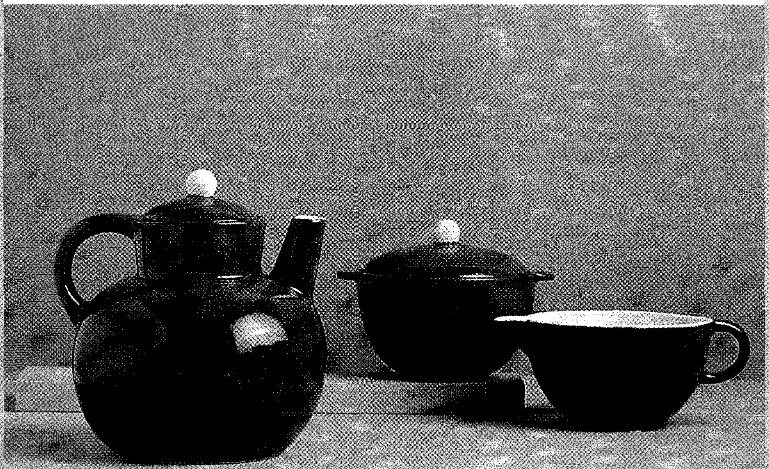
888-PERLINA

The Metropolitan Museum of Art Store, The Karasz Tea Set



Perlina

tion (set of four plates, $30).

If you are in the market for jewelry, the sterling silver Arts and Crafts chain with amethysts embodies the ideals and fine workmanship of the American Arts and Crafts movement ($115). The clusters of fresh fruit in ravishing colors that decorate the Italian silk Duke of Gloucester scarf are based on a design from an 18th century English porcelain plate ($125).

The Metropolitan Museum of Art Store, Manhattan locations: Main museum store at Fifth Avenue and 82nd Street, The Cloisters, Macy's Herald Square, Rockefeller Center, 113 Prince St. Stores also nationwide. Call 1-800-662-3397 for customer service or shop online at www.metmuseum.org/store.

Gift Bags

Once your Mom receives a beautiful **Perlina** handbag, you will never worry about what to give her for Mother's Day. Known for buttery soft leather and stylish, yet functional design, many women boast of closets brimming with Perlinas.

Hot this spring and just in time for Mother's Day, are hobos and satchel style handbags in white leather with black trim. This versatile line goes from day to evening, from spring through summer.

Along with purses, Perlina is renowned for accessories that are designed to make life easier to manage and organize. Key chains, wallets, checkbook covers, cell phone and Palm Pilot cases, and wallets, are part of this collection. Backpacks, travel cases, totes, and business accessories round out the extensive Perlina line.

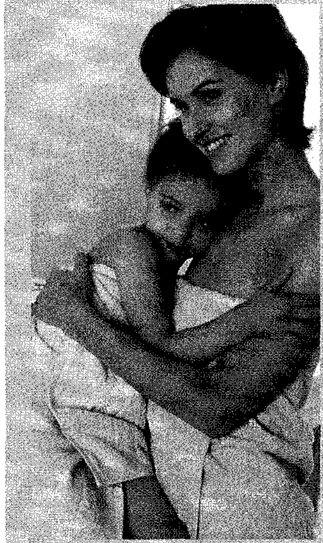
Perlina, available at Hides & Shapes, 555 Madison Ave., Nordstrom's, 1-888-PERLINA; www.perlina.com

Pamper Her

There's no better place for a Mother to reflect and recharge than at Anushka, a favorite urban retreat for New Yorkers for over 29 years. **Anushka Day Spa & Cellulite Clinic** is based in a cozy yet elegant townhouse on East 60th Street. This is the place for personal head-to-toe pampering with Anushka's European trained staff. Enjoy luxurious body wraps and facials, massage therapy, body contouring, body polishing, manicures, and pedicures.

For Mother's Day, Anushka's "Thanks Mom" spa package is a dream gift. The four-and-one-half hours of pampering include a massage, manicure, pedicure, facial, seaweed soap and a spa lunch for only $185 (usually $224), through May 31, plus a complimentary Presso-Jet cellulite session ($85 value). "As a mother and wife," says Anushka, "I know how stressful everyday life can be. That's why I know how much Moms appreciate us. We're a sane yet self-indulgent oasis in the middle of a hectic city."

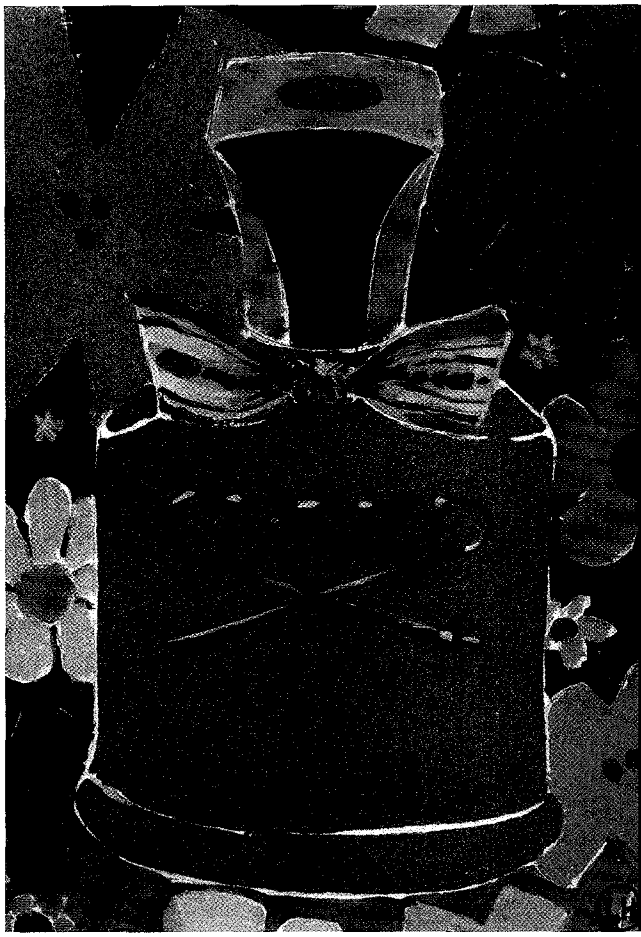
Anushka Day Spa & Cellulite Clinic, 241 E. 60th St., 355-6404; www.anushkaonline.com



"Mothers are so very special and they do everything for you all year. Mother's Day is the perfect occasion to treat her to a day of total pampering and love," explains Lia Schorr of **Lia Schorr Skin Care**, renowned for the most advanced beauty, skin care, and body treatments.

This year, treat your Mother to either of these special packages. The Mother's Day Spa Package includes a European facial, paraffin manicure and pedicure, body massage, and foot reflexology (regularly $263), now $195 through May 31. The Mother's Day Body Enhancement Package is a body massage, seaweed wrap and scrub, plus foot reflexology (usually $265), now $200 through May 31.

If you are looking for something completely new this spring, consider gift certificates for the Sugar Scrub Pedicure (regularly $60), now $37 through May 31 or the Sugar Scrub Body Treatment (regularly $55), now $40 through May 31.



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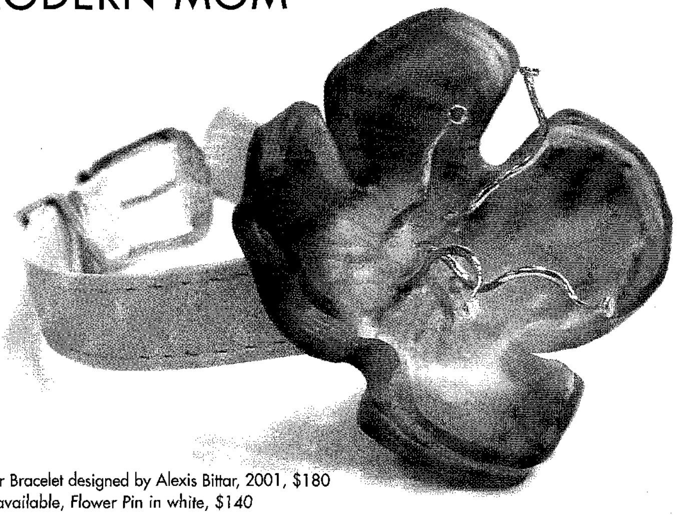

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The Deluxe Face–a deep cleansing facial, Crystal Peel, and Oxygen Treatment–will leave your Mother radiant and refreshed (regularly $370), now $270 through May 3.

Lia Schorr Skin Care,
686 Lexington Ave., 4th floor,
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"Give your Mother a gift that will relax her mind and body and leave her feeling completely rejuvenated," suggests Jaime Trompeter of **Oasis Day Spa**, Manhattan's leading downtown sanctuary for beauty, health, and skin care treatments. Oasis Day Spa has no shortage of Mother's Day gift ideas.

To achieve the benefits of a face-lift without the surgery, Oasis Day Spa recommends a series of five intense alternating collagen and hydrolifting facial treatments over a seven-week period. For the best results, use the Anti Wrinkle Multi-Action Home Treatment with Retinol Action + Q10 at night during the treatment period. Through May 31, the on-site facial treatments are $450 (usually $650) and the at home treatment is $49 (usually $54).

The most popular Mother's Day gift is the Picture Perfect Spa Package which includes an exfoliating salt glow, a nourishing or detoxifying body wrap, and a 90 minute anti-aging facial ($220 until May 31). Finally, select the Anti-Aging Skin Care Gift Basket with a toner, moisturizer, eye cream, candle, and travel kit (usually $115), now $98 through May 31. Add a gift certificate to make the basket extra special or create your own custom basket.

Oasis Day Spa,
108 E. 16th St., 254-7722;
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Mother's Day is the perfect opportunity to give the gift of younger looking skin at **completely bare**'s Madison Avenue and Scarsdale locations. Owner Cindy Barshop and her expert staff offer the Epifacial™, a new high-tech, non-invasive, and risk-free process that uses intense, controlled pulsed light to reduce the signs of aging that include wrinkles, broken capillaries, mild acne scars, and sun damage. Epifacial™ targets the cells under the skin surface, increasing fibrolast, which stimulates new collagen, and allows the skin to rejuvenate itself. "Your skin tone will improve after just one treatment, lines will continue to disappear, and you'll look better with each passing day," declares Barshop. With summer fast approaching, it's the right time to benefit from completely bare's Epilight™ Permanent Hair Reduction System–an intense pulsed light system which removes unwanted hair and prevents regrowth.

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PERSONAL BEST

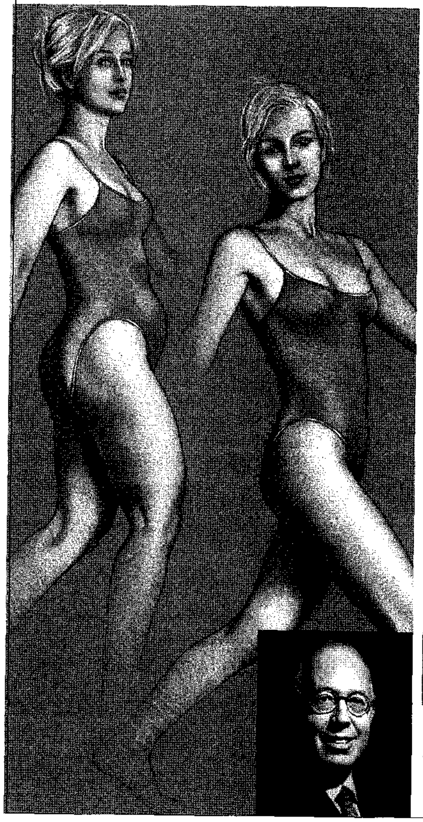
Looking and feeling your best is a gift that every woman deserves. If you have been thinking about cosmetic surgery, then perhaps Mother's Day will provide with you the right reason to make that first call.

A low key, one-on-one, professional approach best describes **Dr. James J. Reardon**, an experienced plastic and reconstructive surgeon, Board Certified by the American Board of Plastic Surgery, who has performed over 25,000 operations during his

27 year career.

Before the first consultation, Dr. Reardon encourages prospective patients to visit his Web site and print out questions. "Women may be nervous at their first consultation. Being prepared with questions helps enormously and can make that first meeting more effective. I want to understand the patient's goals, ascertain that expectations are reasonable, explain all aspects of the procedure, and determine the next steps. A woman should feel as informed and as comfortable as possible."

Prior to the procedure, Dr. Reardon will make specific recommendations to prepare the patient, which may include eliminating smoking and alcohol consumption, homeopathic remedies to reduce bruising and swelling, vitamins and minerals to speed healing, and creams and lotions to ready the skin for surgery. All procedures–face-lifts, liposuction, and female breast enhancement–are performed under local anesthesia in Dr. Reardon's state-of-the-art



Is liposuction right for you?

If certain areas of your body are resistant to diet and exercise, you may be a candidate for liposuction. While not a cure for obesity,nor cellulite problems, liposuction can be quite effective for both men and women in improving disproportionately large hips, buttocks, thighs, a protruding abdomen or other problem areas. It can even remove unwanted fullness in the face or neck.

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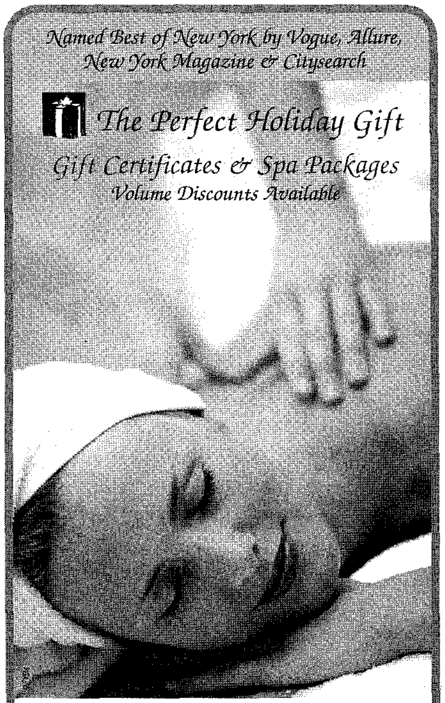

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"Cosmetic surgery is a serious decision and patients must feel both comfortable and fully informed. With an all-female professional staff, we provide patients with both medical expertise and a women's point of view," explains Dr. Teresita G. Mascardo, director of **Woman to Woman Cosmetic Surgery Center**. Understandably, Dr. Mascardo, who has practiced cosmetic surgery for 24 years, is the surgeon of choice for many women in New York and Connecticut considering breast augmentations or reductions, face-lifts, liposuction, or any other cosmetic procedures.

Dr. Mascardo knows that women want to enhance their looks, but may not want the world to know about it. "With today's advanced cosmetic surgery techniques, patients look better and more natural than ever before. In fact, it's hard to tell who has had a face-lift or a nose job," according to Dr. Mascardo.

At Woman to Woman Cosmetic Surgery Center, there is a full-service operating room on the premises and Board Certified anesthesiologists. Extensive day spa services include facials, collagen and Botox injections, Micro-Dermabrasion, cosmetic tattooing, and laser hair removal. Call to inquire about gift certificates for Mother's Day or other occasions.

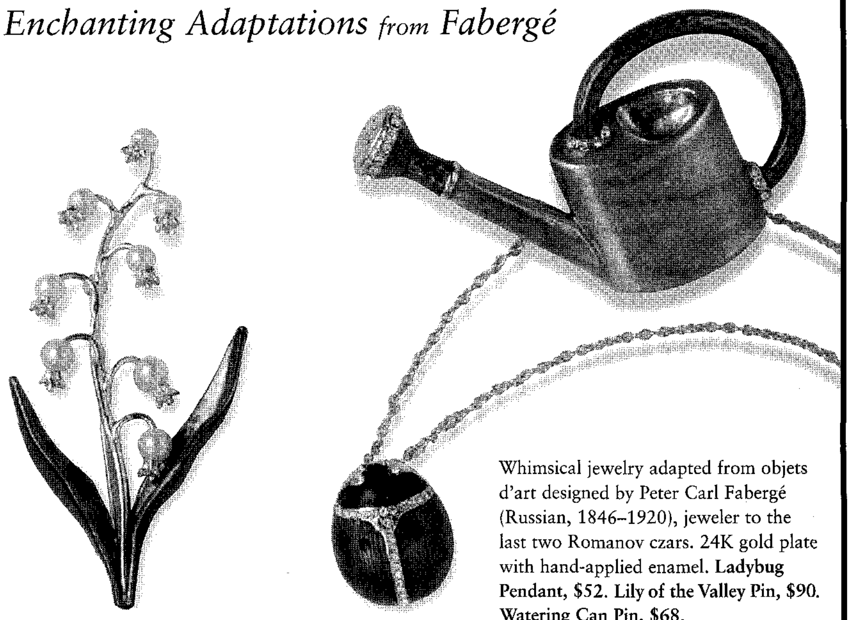
Woman to Woman Cosmetic
Surgery Center, Teresita G.
Mascardo, M.D., FACS, director,
120 E. 61st St., 980-6890 or
1-800-LOVELY-1; 598 Danbury
Road, Ridgefield, CT, 203-431-0280

Deciding that you are ready for cosmetic surgery doesn't mean you know which surgeon is right for you. Many women turn to **Denise Thomas**, a pioneering cosmetic surgery consultant, to find the right surgeon. Her impeccable reputation for discretion and personal care is based on 20 years of experience. "I recommend only the finest Board Certified surgeons who are experts in their respective fields. And I only make that selection after personally consulting with each client and understanding his or her goals."

Today, it is more than acceptable to pursue cosmetic surgery to improve your appearance and enhance your well-being. Denise's clients are comfortable with their decisions and motivated enough to seek out the best specialists. "I am in the business of helping people look and feel their best. Fortunately, I have many happy clients. That's why I love what I do so much," concludes Denise. Count on Denise to be at your side from the first consultation, through surgery, and recovery.

Denise Thomas,
Cosmetic Surgery Consultant,
734-0233; denisethomas.com

Happy
Mother's Day!



Enchanting Adaptations from Fabergé

Whimsical jewelry adapted from objets d'art designed by Peter Carl Fabergé (Russian, 1846–1920), jeweler to the last two Romanov czars. 24K gold plate with hand-applied enamel. **Ladybug Pendant, $52. Lily of the Valley Pin, $90. Watering Can Pin, $68.**

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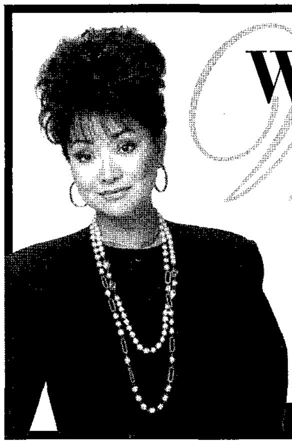

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NEW YORK

NEW YORK Happenings

PROMOTIONS•SPECIAL EVENTS

(Clockwise from top) Actor Sam Rockwell, NEW YORK Associate Publisher Ginger Sutton, Tisch School of the Arts Dean Mary Schmidt Campbell; NYU filmmakers and partygoers enjoying the celebration at B.Bar

Tell Us A Story

For the 2nd year in a row as the official presenting sponsor of the NYU First Run Film Festival, NEW YORK hosted the kickoff party at B.Bar. Celebrating talent and commitment of NYU's up and coming filmmakers, actor Sam Rockwell offered encouragement and recognition of the emerging artists. Special thanks to sponsors A/X Armani Exchange, Evian, The Sports Club/LA, USA Films, and Verizon.

(Above) Models hit the runway at Macy's Spring Fashion Show

Macy's Unveils Spring Fashions

NEW YORK and Macy's joined forces to welcome over 200 of New York's style-conscious, trendsetters at Macy's Spring Fashion Event. Moderated by Macy's Fashion Director, Carolyn Moss, the runway was filled with the season's latest styles from DKNY, cK Calvin Klein, Tommy Hilfiger, Alfani, BCBG Inc, Ralph by Ralph Lauren, Jones New York, and more.

Gay Life Now

NEW YORK's premiere gay issue came to life at the popular B.Bar. Over 200 guests including such celebrities as Monica Lewinsky, Cindy Adams, and Robin Byrd came out to celebrate gay life in New York with NEW YORK editors and those featured in the issue. Bar sponsored by Absolut Vodka.

(Clockwise from top) Scene at B.Bar; Designer Randolph Duke; New York Deputy Editor Maer Roshan and host of Beige at B.Bar Eric Conrad; Justin Bond aka Kiki, party revelers and Monica Lewinsky strike a pose for the camera

New Scent for Barneys New York

After years of creating fragrances for the leading parfumers, London-based Lyn Harris introduces Miller Harris, available exclusively at Barneys New York. Madison Avenue & 61st Street. 212.826.8900.

QVC's March 6 kickoff event (Left to right) Marchon Eyewear Co-President, Al Berg; Consul General of Monaco, Maguy Maccario; Special Events of QVC, Karen Giberson; Accessories Council Executive Director, Sheila Block

A Message From Monaco

Live from the Monte Carlo Grand Hotel in the glorious Principality of Monaco: Tune into QVC's "Cure By the Shore," under the patronage of H.S.H. Prince Albert of Monaco and hosted by Sela Ward—May 19th, 1-4 pm EST. Purchase designer accessories at half price while benefiting the National Women's Cancer Research Alliance. For more information, call (800) 753-9696 or visit www.monaco-tourism.com.

Movies

Edited by Ben Kaplan

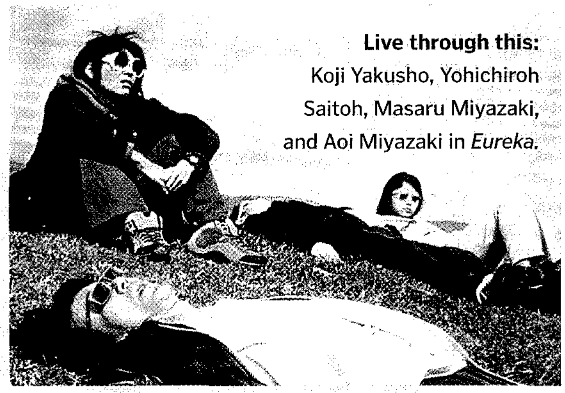
This Week's Releases

Eureka
The International Critics Prize winner at Cannes is about the aftermath of a bus crash in southwestern Japan and how the driver and an orphaned brother and sister (the only survivors) begin their new lives together in this black-and-white drama, directed by Shinji Aoyama. (3 hrs. 37 mins.; NR) • Opens 5/4.

Ice From the Sun
A punk science-fiction horror film from director Eric Stanze (*The Scare Game Double Feature*) about evil wizards, alternate universes, and ultimately, cataclysmically, a battle between God and the Devil. (1 hr. 15 mins; NR) • Opens 5/4.

The Mummy Returns
Rachel Weisz and Brendan Fraser reprise their roles as husband-and-wife archaeologists at war with the undead in writer-director Stephen Sommers's second installment of the *Mummy* canon. Also starring the Rock, as the Scorpion King. (1 hr. 25 mins; PG-13) • Opens 5/4.

Pavilion of Women
Willem Dafoe plays an American missionary in thirties China in Yim Ho's (*The Sun Has Ears*) love story about a middle-aged woman who creates a new life after her sons leave home for schooling. (1 hr. 19 mins; R) • Opens 5/4.



Live through this: Koji Yakusho, Yohichiroh Saitoh, Masaru Miyazaki, and Aoi Miyazaki in *Eureka*.

Under the Sand
Legendary British actress Charlotte Rampling returns to the screen as a wife whose husband disappears, in a role written especially for her by director François Ozon. (1 hr. 35 mins; NR) • Opens 5/4.

The Young Girl and the Monsoon
In this story of a young dad (Terry Kinney, director of Off Broadway's *One Flew Over the Cuckoo's Nest*) coming undone in New York City, his daughter (newcomer Ellen Muth) is the only one who can get him back on track. TV writer-director James Ryan's (*The Days and Nights of Molly Dodd*) feature debut. (1 hr. 30 mins.; NR) • Opens 5/4.

New Films

The Adventures of Joe Dirt
David Spade searches for the white-trash parents who abandoned him for being obnoxious. (1 hr. 33 mins.; PG-13) • Clearview's Waverly; AMC Empire 25 Theatres; Bay Plaza; UA Movies at Sheepshead Bay; UA Astoria; Atrium.

All Access: Front Row, Backstage, Live!
The IMAX concert film features Carlos Santana, Sheryl Crowe, the Roots, Sting, Kid Rock, Macy Gray, and more. (1 hr. 4 mins.; NR) • Loews Imax Theater.

Along Came a Spider
Morgan Freeman reprises his role as detective and criminal profiler Alex Cross from *Kiss the Girls* in this foot-draggy but well-plotted crime thriller about an insanely ambitious kidnapper. (Rainer; 4/16/01) (1 hr. 47 mins.; R) • Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Clearview's Metro Cinema; Magic Johnson Harlem USA; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; UA Movies at Bayside; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

★ Amores Perros
The debut feature from director Alejandro González Iñárritu is an extraordinary triptych about life and suffering in Mexico City. In each of the three sections, which cross over into one another, the subject is the damage done to people by violence. The entire film is harrowing. (Rainer; 4/9/01) (2 hrs. 33 mins.; R) • UA Union Square; AMC Empire 25 Theatres; Lincoln Plaza Cinemas; Whitestone; BAM Rose Cinemas; Kew Gardens Cinemas.

★ Before Night Falls
Javier Bardem gives an astonishing, freewheeling performance as the gay Cuban literary exile Reinaldo Arenas. Julian Schnabel directs—the film goes from rhapsodic lyricism to horror in a blink. (Rainer; 1/8/01) (2 hrs. 13 mins; R) • Quad Cinema.

Blow
Johnny Depp stars as the real-life drug dealer and junkie George Jung. The early scenes set in Manhattan Beach have an ominous casualness, and so does Depp's performance. But George never really takes hold of our imaginations: a cipher in misery is still a cipher. (Rainer; 4/16/01) (2 hrs.; R) • Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; AMC Empire 25 Theatres; CC Cinemas 1, 2, 3; Loews Orpheum 7; Magic Johnson Harlem USA; Sony Lincoln Square; Bay Plaza; Whitestone; bam Rose Cinemas; CO Alpine; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; UA Crossbay II; UA Hylan Plaza; UA Movies at Staten Island.

The Body
A Jesuit priest (Antonio Banderas) and an Israeli archaeologist (Olivia Williams) walk into a hardware store in Jerusalem—so begins Jonas McCord's first feature film. (1 hr. 40 mins.; PG-13) • AMC Empire 25 Theatres.

Bridget Jones's Diary
Renee Zellweger is charming in this otherwise mostly forced and unsprightly comedy based on the 1997 Helen Fielding best-seller. Hugh Grant and Colin Firth play her two suitors, and the Jane Austen-ish conceit doesn't work with these dullards. Austen would have tossed them overboard. (Rainer; 4/23/01) (1 hr. 34 mins.; R) • Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; CO Alpine; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; Main Street Cinemas; UA Movies at Bayside; UA Movieworld; Atrium; UA Movies at Staten Island; YWCA Cine-Club.

The Brothers
A group of friends have to face their commitment issues when one of their crowd decides to get married. Bill Bellamy and Morris Chestnut star in writer-director Gary Hardwick's debut. (1 hr. 43 mins.; R) • Battery Park City Cinema; AMC Empire 25 Theatres; Magic Johnson Harlem USA; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Linden Boulevard Multiplex.

The Center of the World
Wayne Wang's movie about a techno-geek who pays a lap-dancer ten grand to spend a long weekend in Vegas with him. She should've asked for a lot more. Peter Sarsgaard and Molly Parker star. (Rainer; 4/30/01) (1 hr. 26 mins.; NR) • CC Angelika Film Center.

Chocolat
Juliette Binoche plays the owner of a chocolate shop whose dainties bewitch a small town. Co-stars Johnny Depp and Alfred Molina; Lasse Hallström directs. (1

Opening

Return of the Living Dead

Back from the grave (and *Monkeybone*) comes Brendan Fraser in **The Mummy Returns**, the first of the big summer blockbusters. The film picks up as our heroes, Fraser (pictured) and *Enemy at the Gates* star Rachel Weisz, are married with child, living happily in London—until that damned ancient curse rears its head. Then it's back to fighting skeletons and pygmies, oh, and wrestling's "It" boy, the Rock, as the Scorpion King, who looks stranger than the sea life at a Chinatown fish market. In the end, our hero swashbuckles and wisecracks, shrugs and proclaims, "Duh, I dunno," for just long enough to save the world. Somewhere, Kurt Russell watches proudly. Opens May 4.

Photographs: top, 2001 Shooting Gallery; bottom, Keith Hamshere.

hr. 41 mins.; PG-13) • Battery Park City Cinema; CC Village East; AMC Empire 25 Theatres; Clearview's 59th Street East; Cinemart; North Shore Towers.

Chopper
From Australia with blood, writer-director Andrew Dominik presents a homicidal maniac (Eric Bana) with a killer sense of humor. (1 hr. 34 mins.; NR) • Film Forum.

★ The Circle
Jafar Pahani's movie about the linked lives of a series of fugitive women has been banned in Iran, and it's easy to see why. The ordeals the women endure are made to seem like summations of human experience; their misery and resolution come through with the force of accusation. (Rainer; 4/23/01) (1 hr. 31 mins.; NR) • CC Angelika Film Center; Lincoln Plaza Cinemas.

The Claim
Michael Winterbottom's follow-up to Jude is a wild Western about the California gold rush, starring Wes Bentley, Milla Jovovich, Natassja Kinski, and Sarah Polley. (2 hrs.; R) • UA Union Square.

Crocodile Dundee in L.A.
Hoping to steal some of the *Crocodile Hunter*'s heat, Paul Hogan and his real-life wife, Linda Kozlowski, reprise their roles in director Simon Wincer's (*Free Willy*) film. (1 hr. 35 mins.; PG) • Loews Village; Loews 19th St. East; Loews Astor Plaza; Loews 72nd St. East; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; UA Astoria; UA Crossbay II; UA Movieworld; Atrium; UA Movies at Staten Island.

★ Crouching Tiger, Hidden Dragon
Set in nineteenth-century China, this Ang Lee movie is a ravishing martial-arts romance with sequences as magical as anything in the movies. (Rainer; 12/11/00) (1 hr. 54 mins.; R) • Battery Park City Cinema; CC Village East; Clearview's Chelsea; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Loews 42nd Street E Walk; Clearview's Park and 86th St.; UA Gemini; Lincoln Plaza Cinemas.

The Day I Became a Woman
Three interwoven stories illustrate the stages of a woman's life in Iran. Directed by Marzieyh Meshkini. (1 hr. 18 mins; NR) • Cinema Village.

The Dish
Sam Neill plays an eccentric scientist on an Australian farm whose satellite dish is the only one capable of receiving Neil Armstrong's first step on the moon. Directed by Rob Stitch. (1 hr. 44 mins; PG-13) • Loews State; Kew Gardens Cinemas.

Driven
Sylvester Stallone wrote and stars in this vroom-and-boom racing-car extravaganza. All that noise is practically unrelenting, which turns out to be a good thing when the action slows enough so you can actually hear some of the dialogue. (Rainer; 5/7/01) (1 hr. 9 mins.; PG-13) • UA Union Square; Clearview's Chelsea West; Clearview's Ziegfeld; Loews Orpheum 7; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Nova; Concourse Plaza; Whitestone; CO Kings Plaza; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

The End of the Road
Road documentary with the Grateful Dead during the summer of 1995, the last tour of Jerry Garcia. (1 hr. 37 mins.; NR) • The Screening Room.

Enemy at the Gates
Jean-Jacques Annaud's WWII movie is a compendium of old-time war-movie clichés. It stars Jude Law, impossibly miscast, as a Soviet sharpshooter. Ed Harris is his Nazi counterpart, Major Koenig, and he's the only good thing in the movie. (Rainer; 3/26/01) (2 hrs. 11 mins.; R) • Battery Park City Cinema; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Loews 84th Street; CO Alpine; Kaufman Astoria Cinema.

Exit Wounds
DMX and Steven Seagal team up to bring down a gaggle of corrupt cops in Detroit. Directed by Andrzej Bartkowiak (*Romeo Must Die*). (1 hr. 40 mins.; R) • Battery Park City Cinema; AMC Empire 25 Theatres; Loews 42nd Street E Walk; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Crossbay II.

The Forsaken
Driving from Los Angeles to Florida, Kerr Smith picks up a flighty hitchhiker who happens to be a vampire. Written and directed by J. S. Cardone. (1 hr. 30 mins.; R) • UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea; Loews Orpheum 7; UA Gemini; Loews 84th Street; Magic Johnson Harlem USA; Concourse Plaza; Whitestone; CO Kings Plaza; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Cinemart; Kaufman Astoria Cinema; Plaza; UA Crossbay; UA Movieworld; Atrium; UA Movies at Staten Island.

Freddy Got Fingered
Tom Green's trifecta—he wrote, directed, and stars in this film—is about an animator who moves in with his parents, Rip Torn and Julie Hagerty (*Airplane!*). (1 hr. 40 mins.; R) • CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea; AMC Empire 25 Theatres; UA Gemini; Clearview's 62nd and Broadway; New Coliseum; Bay Plaza; Whitestone; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Movies at Staten Island; YWCA Cine-Club.

The Golden Bowl
The latest literary adaptation from Ismail Merchant and James Ivory is an overly explicit rendition of Henry James's illustrious, overly implicit novel. It's decorous and rather bland. Nick Nolte, however, shines as the tycoon art collector Adam Verver. (Rainer; 4/7/01) (2 hrs. 10 mins.; R) • Paris Theatre.

Hannibal
Anthony Hopkins is a plumper, more princely cannibal Hannibal Lecter this time out, and he's also more cartoonized—a figure of grisly fun. (Rainer; 2/19/01) (1 hr. 50 mins.; R) • Battery Park City Cinema; Loews State.

Heartbreakers
Sigourney Weaver and Jennifer Love Hewitt play mother-daughter con artists in this lame comedy also starring Gene Hackman as a teeth-stained tobacco heir with a perpetual retching cough. (Rainer; 4/2/01) (2 hrs. 4 mins.; PG-13) • Battery Park City Cinema; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Clearview's First & 62nd St.; UA Astoria.

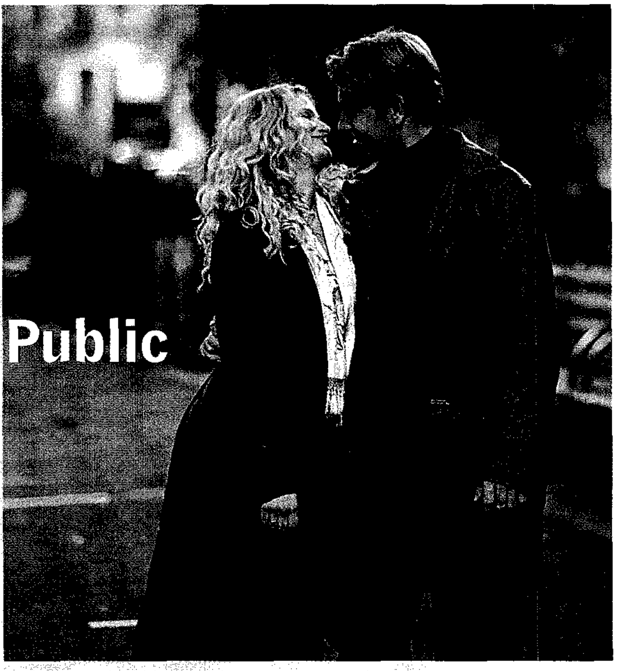
In the Mood for Love
Wong Kar-Wai's film is trancelike yet chichi, an example of pop-schlock aestheticism. Tony Leung and Maggie Cheung play neighbors whose respective spouses are having an affair. (Rainer; 2/6/01) (2 hrs. 10 mins.; R) • Battery Park City Cinema; CC Village East.

Josie and the Pussycats
The Spice Girls meet *Spinal Tap*. Rosario Dawson, Tara Reid, and Rachael Leigh Cook play the band, Alan Cumming the manager. (1 hr. 33 mins.; PG-13) • UA Union Square; Loews 42nd Street E Walk; Loews State; Clearview's First & 62nd St.; Bay Plaza; Concourse Plaza; UA Movies at Sheepshead Bay; UA Astoria; UA Movies at Staten Island.

Keep the River on Your Right
A documentary charting the return of 80-year-old

Festival

Growing Up in Public

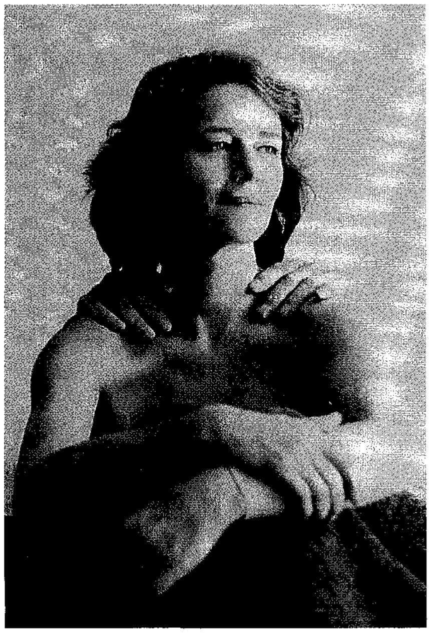


To Fisher Stevens and John Penotti, the opening of this year's **Gen Art Film Festival** is a coming-out party for their production company, GreeneStreet Films. "I lived across 18th Street during the first Gen Art festival in '96," Penotti says, "but *Just a Kiss* and *The Chateau* are our first contributions. What's more, *Just a Kiss* is also the first GreeneStreet film that Fisher got to direct. GreeneStreet has grown alongside Gen Art." The sixth festival is an independent bacchanal, where seven feature premieres are shown following seven shorts at alternating theaters, and an invitation to each evening's post-screening party is included with the price of admission. Along with honoring Allison Anders (*Gas Food Lodging*, *Grace of My Heart*) and Gen Art alumnus Tim Blake Nelson (director of *The Grey Zone*, star of *O Brother, Where Art Thou?*), the festival makes room for opportunistic young directors itching to be the next Brad Anderson, director of *Next Stop Wonderland*, who showed *Darien Gap* in 1996 and promptly received a three-picture deal from Miramax. And though the films are made on supermodel-slim budgets, there are boldface actors like Marisa Tomei, Kyra Sedgwick and Ron Eldard (pictured, in *Just a Kiss*), and Paul Rudd, who stars in *The Chateau*, the GreeneStreet title that closes the Gen Art festival. Says Stevens, "It means GreeneStreet is no longer in growth phase." The Gen Art Film Festival opens on May 2 with *Just a Kiss* at Sony Theaters Lincoln Square, at Broadway and 68th Street, with an after-party at Lotus, 409 West 14th Street. (For a complete listing of screenings and parties, see "Museums, Societies, Etc.") B.K.

Photograph by Michael Ginsberg.

Woman on the Verge of a Nervous Breakdown

In **Under the Sand**, the 56-year-old actress and former model Charlotte Rampling has a frantic moment on a beach in France when, searching wildly for her missing husband, she runs smack dab into a beautiful nude woman. It's as if director François Ozon, who wrote the part for Rampling (pictured), had the eclectic, sensual French actress meet herself as she was 35 years ago. "It was sort of an odd scene, really, because why would I run into a naked woman like that?" Rampling asks. In between her mainstream roles opposite leading men like Peter O'Toole (in *Foxtrot*), Woody Allen (*Stardust Memories*), and Paul Newman (*The Verdict*), Rampling has found time to shock, playing a Holocaust survivor who, freed, resumes a sadomasochistic relationship with her jailer in 1974's *The Night Porter,* and opposite a steamy leading man who is in fact a chimpanzee in the avant-garde farce *Max Mon Amour* (1986). *Under the Sand* isn't as provocative, but it is just as haunting. It's the story of a fragile middle-aged woman who, after her husband disappears, becomes delusional and must embark on a voyage of self-discovery. "It's an investigation into this woman's character," Rampling says. "It was more experiential than role acting, as if the camera was trying to look through me the entire film." See what it found when *Under the Sand* opens on May 4. B.K.



Tobias Schneebaum to the Peruvian tribe for which he deserted a New York artist's life in 1954. Directed by brother and sister David and Laurie Shapiro. (1 hr. 50 mins.; R) • Quad Cinema.

Kingdom Come

A comedy about the many strands of the Slocumb family who come together at a funeral. Starring LL Cool J, Vivica Fox, and Jada Pinkett Smith in Doug McHenry's (*Jason's Lyric*) second film. (1 hr. 35 mins.; PG) • UA Union Square; Clearview's Chelsea; AMC Empire 25 Theatres; Clearview's Park and 86th St.; Magic Johnson Harlem USA; Nova; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; Canarsie; Kaufman Astoria Cinema; UA Crossbay; UA Movies at Staten Island.

Ground Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.

Lakeboat

Joe Mantegna directs a David Mamet script (with Charles Durning, Peter Falk, and Denis Leary) about male bonding and how sad and funny it can be. (1 hr. 38 mins.; R) • The Screening Room.

The Low Down

British alt-rock-video director (Radiohead, Blur) Jamie Thraves's debut is about some young Londoners' attempts to grow up. (1 hr. 36 mins.; NR) • Loews State.

The Luzhin Defence

John Turturro stars as a pathologically withdrawn chess genius who attracts the love of a devoted woman, played by Emily Watson. Watson has a shining purity in this role, but too much of the movie is blandly conventional. (Rainer; 4/30/01) (1 hr. 6 mins.; PG-13) • UA Union Square; AMC Empire 25 Theatres; Clearview's Beekman.

★ Memento

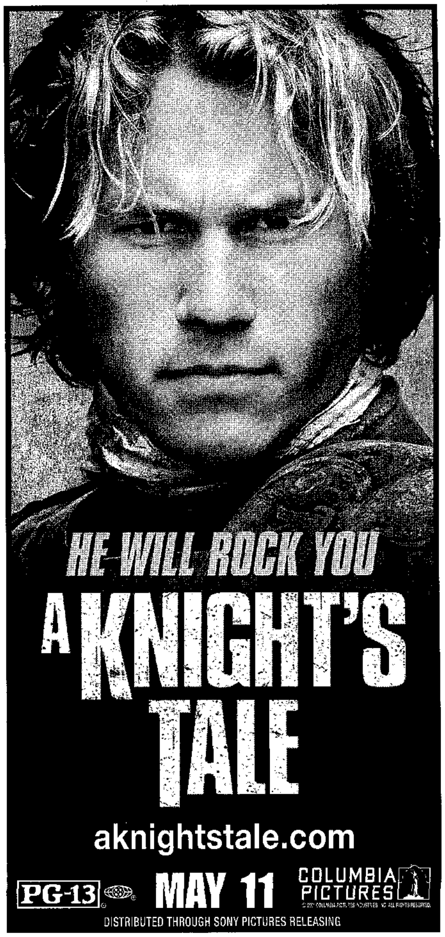
Christopher Nolan's low-budget noir stars Guy Pearce as a man seeking out his wife's murderer. The story is worked out in roughly reverse chronological order, and Nolan has a fondness for existential dread that may go over better with noir-soaked movie critics. But it's an intriguing movie anyway. (Rainer; 3/26/01) (2 hrs.; R) • CC Angelika Film Center; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Clearview's Olympia; Lincoln Plaza Cinemas; bam Rose Cinemas; Kaufman Astoria Cinema; Kew Gardens Cinemas; UA Movies at Staten Island.

★ O Brother, Where Art Thou?

Set in Depression-era Mississippi, this Coen-brothers movie actually takes place in their usual rarefied and icy-hot postmodern Nowheresville. George Clooney, John Turturro, and Tim Blake Nelson star as escaped convicts. (1 hr. 46 mins.; PG-13) • Clearview's Waverly; UA Union Square.

One Night at McCool's

Rock scion Liv Tyler incenses Paul Reiser, John Goodman, and Matt Dillon so that hit man Michael



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THE SALVATION ARMY
SHARING IS CARING

Photograph courtesy of Winstar Cinema.

Douglas has to come in and clean up, in director Harald Zwart's film. (1 hr. 33 mins.; R) • Loews Village; Clearview's Chelsea; AMC Empire 25 Theatres; Loews Coronet; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Whitestone; CO Alpine; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Marboro; Jackson Triplex; UA Astoria; UA Crossbay II; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Pokémon 3

More animated antics from those unruly Japanese pocket monsters. Directed by *Pokémon* veteran Michael Haigney. (1 hr. 40 mins; G) • AMC Empire 25 Theatres; Bay Plaza; Concourse Plaza; CO Kings Plaza; Linden Boulevard Multiplex; Pavilion; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II.

Someone Like You

Ashley Judd and Hugh Jackman play unlikely roommates–cum–lovers in this romantic comedy from director Tony Goldwyn (*A Walk on the Moon*). Also starring Greg Kinnear and Marisa Tomei. (1 hr. 34 mins.; PG-13) • UA Union Square; AMC Empire 25 Theatres; Clearview's First & 62nd St.

Spy Kids

Robert Rodriguez wrote and directed this tale of two children who must rescue their square-seeming secret-agent parents (Antonio Banderas, Carla Gugino). (1 hr. 28 mins.; PG) • UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; CC Sutton; Loews 42nd Street E Walk; Magic Johnson Harlem USA; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

States of Control

A frustrated writer (Jennifer Van Dyck) commits random terror in order to reinvigorate her life. Directed by Zack Winestine. (1 hr. 24 mins; NR) • Two Boots Pioneer Theater.

★ The Tailor of Panama

John Boorman's movie of the John Le Carré bestseller is a freewheeling jape that turns into a pitch-black burlesque with surprising depths of feeling. Pierce Brosnan plays a swanky cynical British spy stationed (exiled is more like it) in Panama. Geoffrey Rush plays the ritzy tailor with the sordid past whom he blackmails. The performers, who also include Brendan Gleeson and Jamie Lee Curtis are marvelous, none more so than Rush, who has never been as moving or passionate. (Rainer; 4/2/01) (1 hr. 49 mins.; R) • UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Clearview's First & 62nd St.; UA East; Sony Lincoln Square.

Town and Country

Warren Beatty and Goldie Hawn and Garry Shandling and Diane Keaton are the middle-aged couples coming undone in director Peter Chelsom's (*The Mighty*) second film. (1 hr. 46 mins.; R) • CC Village East; Clearview's Chelsea; AMC Empire 25 Theatres; CC Sutton; Sony Lincoln Square; Whitestone; CO Alpine; Pavilion; UA Marboro; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA Movies at Bayside; UA Movieworld; Atrium; UA Movies at Staten Island; YWCA Cine-Club.

★ Traffic

Steven Soderbergh directed this uneven mélange—a movie about drug trafficking in which several seemingly disparate stories come together in a sweeping vision of corruption and redemption. (Rainer; 1/2/01) (2 hrs. 20 mins.; R) • Battery Park City Cinema; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Kaufman Astoria Cinema; Kew Gardens Cinemas.

Retrospective

Look Back in Anger

Hard to believe that the director who helped make Angie Dickinson a postmodern icon (*Dressed to Kill*), John Travolta a technical whiz (*Blow Out*), Kevin Costner a bona fide star (*The Untouchables*), and Al Pacino a gangsta legend (*Scarface*, pictured) has never had his own festival. But it's true: **The Responsive Eye: The Films of Brian De Palma**, at the American Museum of the Moving Image, is the first major museum retrospective devoted to a director every bit as influential as Steven Spielberg and Martin Scorsese. The four-weekend series, featuring sixteen films and including little-seen early stuff like *Greetings* and *Hi, Mom!*, both starring a pre-*Mean Streets* Robert De Niro, and recent films like *Carlito's Way* and *Mission to Mars*, presents a well-deserved look back at 33 years of arresting filmmaking. Well, 32 years, if you discount the one spent making *Bonfire of the Vanities*. (See "Museums, Societies, Etc." for details.)

The Visit

A prisoner who knows that the end is near reunites his divided family in the hopes of bringing them together. Starring Rae Dawn Chong, Billy Dee Williams, and Marla Gibbs. (1 hr. 25 mins.; R) • Magic Johnson Harlem USA; Bay Plaza.

The Widow of St. Pierre

Impressive to look at, but the performers, especially Juliette Binoche, are too freeze-dried for all the supposed passion on display. (Rainer; 3/5/01) (1 hr. 37 mins.; R) • Cinema Village; CC Eastside Playhouse; Kew Gardens Cinemas.

With a Friend Like Harry

Sergi Lopez plays a grinning predator in this French psychological thriller about a man who insinuates himself into the family life of an old schoolmate who barely remembers him. It's a mildly diverting murderous entertainment. (Rainer; 4/30/01) (1 hr. 17 mins.; R) • CC Angelika Film Center; Lincoln Plaza Cinemas.

Yi Yi

Edward Yang's complicated tale examining the relationship between a mother and son, and the nature of family in general. (2 hrs. 53 mins.; NR) • Cinema Village.

★ You Can Count On Me

Writer-director Kenneth Lonergan's wonderfully small-scale movie stars Mark Ruffalo and Laura Linney as reunited brother and sister, and theirs is one of the most convincing portrayals of family connection I've ever seen. (Rainer; 10/23/00) (1 hr. 51 mins.; R) • CC Village East.

Manhattan

Below 14th Street

Battery Park City Cinema

102 North End Ave. (212-945-3418) • The Brothers; Chocolat; Crouching Tiger, Hidden Dragon; Down to Earth; Enemy at the Gates; Exit Wounds; 15 Minutes; Hannibal; Heartbreakers; In the Mood for Love; Pollock; Say It Isn't So; See Spot Run; Traffic.

CC Angelika Film Center

18 W. Houston St. (212-995-2000) • The Center of the World; The Circle; Memento; Pollock; With a Friend Like Harry.

CC Village East

189 Second Ave. (212-529-6799) • Chocolat; Crouching Tiger, Hidden Dragon; Freddy Got Fingered; In the Mood for Love; Town and Country; You Can Count On Me.

Cinema Village

22 E. 12th St. (212-924-3363) • The Day I Became A Woman; The Widow of St. Pierre; Yi Yi.

Clearview's Waverly

323 Sixth Ave. (212-777-FILM#603) • Joe Dirt; O Brother, Where Art Thou?.

Film Forum

209 W. Houston St. (212-727-8110) • Chopper.

Loews Village

66 Third Ave. (212-50-LOEWS#952) • Along Came a Spider; Blow; Bridget Jones's Diary; Crocodile Dundee in L.A.; One Night at McCool's.

Quad Cinema

34 W. 13th St. (212-255-8800) • Before Night Falls; Keep the River on Your Right.

The Screening Room

54 Varick St. (212-334-2100) • Billy Elliot; Charcoal People; The End of the Road; Lakeboat. (See also "Museums, Societies, Etc.")

UA Union Square

13th St. and Broadway (212-253-2225) • Amores Perros; The Claim; Driven; The Forsaken; Josie and the Pussycats; Kingdom Come; The Luzhin Defence; O Brother, Where Art Thou?; Someone Like You; Spy Kids; The Tailor of Panama.

14th–41st Streets

CC Murray Hill Cinemas

160 E. 34th St. (212-689-6548) • Blow; The Forsaken; Freddy Got Fingered.

Clearview's Chelsea

260 W. 23rd St. (212-777-FILM#597) • Crouching Tiger, Hidden Dragon; The Forsaken; Freddy Got Fingered; Kingdom Come; One Night at McCool's; Pollock; Spy Kids; The Tailor of Panama; Town and Country.

Clearview's Chelsea West

333 W. 23rd St. (212-777-FILM#614) • Driven.

Loews 19th St. East

890 Broadway, at 19th St. (212-50-LOEWS#858) • Along Came a Spider; Blow; Bridget Jones's Diary; Crocodile Dundee in L.A.; Memento.

Photograph by Photofest.

Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • Along Came a Spider; Bridget Jones's Diary; Crouching Tiger, Hidden Dragon; Enemy at the Gates; Heartbreakers; Memento; Spy Kids; The Tailor of Panama; Traffic.

42nd-60th Streets

AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Amores Perros; Blow; The Body; The Brothers; Chocolat; Crouching Tiger, Hidden Dragon; Enemy at the Gates; Exit Wounds; Freddy Got Fingered; Heartbreakers; Joe Dirt; Kingdom Come; The Luzhin Defence; One Night at McCool's; Pokémon 3; Someone Like You; The Tailor of Panama; Town and Country; Traffic.

CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Blow; Bridget Jones's Diary.

CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • The Widow of St. Pierre.

CC Sutton
205 E. 57th St. (212-759-1411) • Spy Kids; Town and Country.

Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Chocolat.

Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Driven.

Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Along Came a Spider; Bridget Jones's Diary; Crouching Tiger, Hidden Dragon; Exit Wounds; Josie and the Pussycats; Memento; Spy Kids.

Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Crocodile Dundee in L.A..

Loews Coronet
993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) • One Night at McCool's.

Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • The Dish; Hannibal; Josie and the Pussycats; The Low Down.

Paris Theatre
4 W. 58th St. (212-688-3800) • The Golden Bowl.

61st Street and Above, East Side

CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Freddy Got Fingered; Memento; Spy Kids; Town and Country.

Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • The Luzhin Defence.

Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Enemy at the Gates; Heartbreakers; Josie and the Pussycats; Memento; Pollock; Someone Like You; The Tailor of Panama; Traffic.

Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Crouching Tiger, Hidden Dragon; Kingdom Come.

Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Crocodile Dundee in L.A..

Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • Along Came a Spider.

Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Along Came a Spider; Blow; Bridget Jones's Diary; Crocodile Dundee in L.A.; Driven; The Forsaken; One Night at McCool's.

UA East
1629 First Ave., at 85th St. (212-249-5100) • The Tailor of Panama.

UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Crouching Tiger, Hidden Dragon; The Forsaken; Freddy Got Fingered.

61st Street and Above, West Side

Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Freddy Got Fingered.

Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • Along Came a Spider; One Night at McCool's.

Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Bridget Jones's Diary; Memento.

Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Amores Perros; The Circle; Crouching Tiger, Hidden Dragon; Memento; Pollock; With a Friend Like Harry.

Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Crocodile Dundee in L.A.; Driven; Enemy at the Gates; The Forsaken.

Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Along Came a Spider; Blow; The Brothers; Driven; The Forsaken; Kingdom Come; Spy Kids; The Visit.

New Coliseum
701 W. 181st St. (212-740-1545) • Driven; Freddy Got Fingered; Spy Kids.

Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Driven; Kingdom Come; Spy Kids.

Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Along Came a Spider; Blow; Bridget Jones's Diary; One Night at McCool's; Spy Kids; The Tailor of Panama; Town and Country.

Bronx

Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Along Came a Spider; Blow; The Brothers; Crocodile Dundee in L.A.; Exit Wounds; Freddy Got Fingered; Joe Dirt; Josie and the Pussycats; Kingdom Come; Pokémon 3; Spy Kids; The Visit.

Concourse Plaza
214 E. 161th St. (718-588-8800) • Along Came a Spider; The Brothers; Crocodile Dundee in L.A.; Driven; Exit Wounds; The Forsaken; Josie and the Pussycats; Kingdom Come; Pokémon 3; Spy Kids.

Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Along Came a Spider; Amores Perros; Blow; The Brothers; Crocodile Dundee in L.A.; Driven; Exit Wounds; The Forsaken; Freddy Got Fingered; Kingdom Come; One Night at McCool's; Spy Kids; Town and Country.

Brooklyn

BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Amores Perros; Blow; Memento. (See also "Museums, Societies, Etc.")

Brooklyn Heights
70 Henry St. (718-596-7070) • Enemy at the Gates; O Brother, Where Art Thou?; Snatch.

Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Driven; Kingdom Come; Spy Kids.

Clearview's Cobble Hill
265 Court St. (718-596-9113) • Amores Perros; Bridget Jones's Diary; Memento; One Night at McCool's; Spy Kids.

CO Alpine
6817 Fifth Ave., at 69th St. (718-777-FILM#580) • Blow; Bridget Jones's Diary; Crocodile Dundee in L.A.; Enemy at the Gates; One Night at McCool's; Spy Kids; Town and Country.

Opening

Classics From the Attic

The culture that invented democracy and theater—as well as a damn fine approach to grilled fish—never quite made the leap to film: The Greek movie world until lately offered little beyond Melina Mercouri and Zorba. A small independent-film movement has, however, been gaining ground in Greece, as older directors find support and brash kids stir up audience interest. Hence **New Greek Cinema**, a festival at the Anthology Film Archives running from May 4 through 10. Among the featured titles will be director Nikos Panayotopoulos's *Afti i Nichta Menei* (*Edge of Night*), which is not a remake of the long-ago soap opera but a flashy Eurodrama about an aspiring singer named Stella (Athena Maximou, pictured on left, with Zoe Walbanto), her boyfriend Andreas, and his boxer-writer-philosopher pal who drives him from dive to dive searching for her. If that's just too weighty for a spring evening, consider *Repos* (*Day Off*), Vassilis Vafeas's 1982 comedy of government bureaucracy, a browbeating wife, and bad steam heat. No word on exactly how the Archives will squeeze names like *Panayotopoulos* and *Papaharalambous* onto the marquee. (See "Museums, Societies, Etc." for details.) CHRISTOPHER BONANOS

CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (718-777-FILM#578) • Along Came a Spider; Driven; The Forsaken; Freddy Got Fingered; Joe Dirt; Josie and the Pussycats.
CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (718-777-FILM#579) • Along Came a Spider; The Brothers; Driven; The Forsaken; Kingdom Come; Pokémon 3; Spy Kids.
Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Driven; Kingdom Come; One Night at McCool's.
Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Along Came a Spider; Blow; The Brothers; Crocodile Dundee in L.A.; Driven; Exit Wounds; The Forsaken; Kingdom Come; One Night at McCool's; Pokémon 3; Spy Kids.
Pavilion
188 Prospect Park West (718-369-0838) • Along Came a Spider; Blow; Bridget Jones's Diary; Crocodile Dundee in L.A.; Driven; The Forsaken; Freddy Got Fingered; One Night at McCool's; Pokémon 3; Spy Kids; Town and Country.
Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Driven; The Forsaken; Freddy Got Fingered; Kingdom Come; Spy Kids.
UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Blow; Bridget Jones's Diary; One Night at McCool's; Town and Country.
UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Along Came a Spider; Blow; Bridget Jones's Diary; Crocodile Dundee in L.A.; Driven; The Forsaken; Freddy Got Fingered; Joe Dirt; Josie and the Pussycats; Spy Kids.

Queens

Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Along Came a Spider; Blow; Crocodile Dundee in L.A.; Driven; Pokémon 3; Spy Kids; Town and Country.
Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Along Came a Spider; Chocolat; Crocodile Dundee in L.A.; The Forsaken; Town and Country.
College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Along Came a Spider; Blow; Bridget Jones's Diary; Crocodile Dundee in L.A.; Driven; Enemy at the Gates; Freddy Got Fingered; Joe Dirt; Kingdom Come; Spy Kids; The Forsaken; Town and Country.
Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Driven; One Night at McCool's; Spy Kids.
Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Along Came a Spider; Blow; Bridget Jones's Diary; Driven; Enemy at the Gates; The Forsaken; Kingdom Come; Memento; Spy Kids; Town and Country; Traffic.
Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Amores Perros; The Dish; Memento; Traffic; The Widow of St. Pierre.
Main Street Cinemas
72-66 Main St. (718-263-4828) • Along Came a Spider; Bridget Jones's Diary; Driven; Freddy Got Fingered; Pokémon 3; Town and Country.
North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Chocolat; Left Luggage; Pollock.
Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Driven; The Forsaken.
UA Astoria
28-60 Steinway St. (718-726-1279) • Crocodile Dundee in L.A.; Freddy Got Fingered; Heartbreakers; Joe Dirt; Josie and the Pussycats; One Night at McCool's; Pokémon 3.
UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Driven; The Tailor of Panama.
UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Along Came a Spider; The Forsaken; Kingdom Come.
UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Blow; Crocodile Dundee in L.A.; Driven; Exit Wounds; Freddy Got Fingered; One Night at McCool's; Pokémon 3; Spy Kids.
UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Blow; Bridget Jones's Diary; Enemy at the Gates; Freddy Got Fingered; Joe Dirt; Josie and the Pussycats; Kingdom Come; One Night at McCool's; Spy Kids.
UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • Along Came a Spider; Bridget Jones's Diary; Freddy Got Fingered; Town and Country.
UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Bridget Jones's Diary; Crocodile Dundee in L.A.; Driven; The Forsaken; Freddy Got Fingered; Spy Kids; Town and Country.

Staten Island

Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Along Came a Spider; Bridget Jones's Diary; Crocodile Dundee in L.A.; Driven; The Forsaken; Freddy Got Fingered; Joe Dirt; One Night at McCool's; Spy Kids; Town and Country.
UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Along Came a Spider; Blow; Driven; One Night at McCool's; Spy Kids.
UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • The Adventures of Joe Dirt; Along Came a Spider; Blow; Bridget Jones's Diary; Crocodile Dundee in L.A.; Driven; The Forsaken; Freddy Got Fingered; Josie and the Pussycats; Kingdom Come; Memento; One Night at McCool's; Spy Kids; Town and Country.

Museums, Societies, Etc.

American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077) • "The Responsive Eye: The Films of Brian De Palma." 5/5: *Greetings* (1968); *Blow Out* (1981). 5/6: *Casualties of War* (1989); *The Untouchables* (1987).
Anthology Film Archives
32 Second Ave. (212-505-5110) • "New Greek Cinema." 5/4: *Day Off* (1982); *Desire* (1995); *The Love of Ulysses* (1984). 5/5: *Jaguar* (1994); *Edge of Night* (1999); *Life on Sale* (1995). 5/6: *Love Wanders in the Night* (1989); *A Drop in the Ocean* (1995); *Earth and Water* (1999). 5/7: *Eastern Territory* (1979); *The very Poor, Inc.* (1989). 5/8: *The Canary Yellow Bicycle* (1999); *The Price of Love* (1984).
Gen Art Film Festival
Pressure, 110 University Pl. Call 212-971-5420 for tickets. • All films were completed in 2001. 5/2: Sony Theaters Lincoln Square, 1998 Broadway. *Just a Kiss.* Lotus, 409 W. 14th Street. 5/3: Loews State Theater, 1540 Broadway. *American Astronaut.* Studio 54, 254 W. 54th Street. 5/4: *American Chai.* Bar 13, 35 E. 13th Street. 5/5: Loews State Theater, 1540 Broadway. *Welcome to Death Row.* Centro-Fly, 45 W. 21st Street. 5/6: Loews State Theater, 1540 Broadway. *Margarita Happy Hour.* Rubber Monkey, 279 Church Street. 5/7: Loews State Theater, 1540 Broadway. *Amy's Orgasm.* Light NYC, 125 East 54th Street. 5/8: Sony Theaters Lincoln Square, 1998 Broadway. *The Chateau.*
The Screening Room
209 W. Houston St. (212-627-2035) • 5/1-5/7: *Pie in the Sky: The Brigid Berlin Story* (2000). 5/1-3: *Once Upon a Time in China* (1991). 5/4-7: *Once Upon a Time in China II* (1992).
Symphony Space
2537 Broadway, at 95th St. (212-864-1414) • "Cinema Italian Style." 5/1: *China Is Near* (1967); *Tragedy of a Ridiculous Man* (1981). 5/8: *Open Doors* (1990); *Palombella Rossa* (1989).

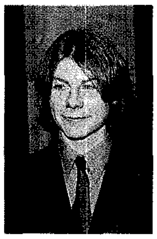
Trailers

OFF THE DOPE Erika Christensen (pictured), Michael Douglas's drug-addicted daughter in *Traffic,* is starring in *Swimfan85,* a teen thriller shooting in Manhattan this month; in the film, Christensen plays a new student who develops an unhealthy obsession with one of her classmates, a star swimmer played by **Jesse Bradford** (*Bring It On*); **John Polson** directs for Fisher Stevens's GreeneStreet Films.

A NOVEL IDEA Miramax has decided to turn bad-ass New York *Times* columnist **Alex Witchel**'s forthcoming book, *Me Times Three,* into a romantic comedy, with **Gwyneth Paltrow** attached to star and co-produce; the novel, Witchel's first, tells the story of an editor who rediscovers her own ambition after a breakup with a Wall Street heavy; Gwyneth has plenty of time, since Knopf isn't even publishing the book until January 2002.

WHAT WOMEN WANT Revolution Studios is in talks to buy the rights to "Genie in a Bottle," a uninhibited Nerve.com article by **Suzi Parker** about her *ah*-inducing experiments with Niagara, an orgasmic new wonder drink; if the deal goes through, **Julia Roberts**'s Shoelace Productions will produce with ersatz sex symbol **Adam Sandler**'s Happy Madison Productions; Revolution would not confirm rumors that the two will appear in the film.

ALMOST SOBER The crime comedy *Spun* is going into production in Los Angeles this month, with **Jason Schwartzman** (*Rushmore*) starring as a young speed freak who is introduced to a big-time supplier, played by **Mickey Rourke**, and winds up on a three-day speed-fueled adventure; **John Leguizamo** plays the dealer, with **Mena Suvari** and **Patrick Fugit** (pictured) co-starring; **Jonas Akerlund** directs. SARA CARDACE



Photographs by Fitzroy Barrett/Globe Photos.

Edited by Logan Hill

Broadway

Previews and Openings

42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren backstage musical about a chorus girl who makes good is directed by Mark Bramble with choreography by Randy Skinner and features Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, Kate Levering, and Mary Testa. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 5/2 opening. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

George Gershwin Alone
A new solo play written and performed by Hershey Felder, featuring the music and lyrics of George and Ira Gershwin. This is the first stage portrayal of Gershwin to be endorsed by the family's estate. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/30 opening. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Now Playing

The Adventures of Tom Sawyer
A new musical based on the novel. $35–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Minskoff Theatre, 200 W. 45th St. (212-307-4100).

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Sets and ridiculously fabulous costumes by Bob Crowley. $25–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun
Reba McEntire plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $85. Tues.–Sat. at 8, Wed. and Sat. at 2, and Sun. at 3. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast
Disney's beast is back. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Bells Are Ringing
Faith Prince and Mark Kudisch star in the first Broadway revival of this 1956 musical comedy about a telephone operator who falls in love with a frustrated playwright. $50–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Blast!
A sixty-piece drum corps performs a massive half-time show on Broadway. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/10. • Broadway Theatre, Broadway at 53rd St. (212-239-6200).

Cabaret
The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Gina Gershon, Matthew Greer, and Matt McGrath (*Hedwig*). $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a jazz age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. Vicki Lewis and Nana Visitor star. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

A Class Act
The Manhattan Theatre Club's successful tribute to the life and music of that singular sensation, *A Chorus Line* lyricist Edward Kleban, transfers to Broadway with an expanded cast and design. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ambassador Theatre, 219 W. 49th St. (212-239-6200).

Contact
This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Its two shorter pieces and concluding longer one are of uneven merit but never without interest. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Design for Living
Alan Cumming and Dominic West seek the love of Jennifer Ehle in Noël Coward's 1932 ménage à trois comedy, directed by Joe Mantello. $40–$65. Tues.–Sat. at 8, Sat. and Sun. at 2. Some early curtains. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

The Dinner Party
Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. Henry Winkler and John Ritter star. $45–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

Follies
Before a wrecking ball transforms a once spectacular New York theater into a parking lot, ghosts and showgirls from decades past reunite for one last time in Sondheim's 1971 musical, directed by Matthew Warchus. Blythe Danner, Gregory Harrison, Judith Ivey, and Treat Williams star. $45–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

Fosse
A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago*. $65–$80. Mon.,

Opening

The New *42nd Street*

Now that *The Producers* has opened, everyone's wondering how any other show can stand up to the onslaught and the C-note tickets. But Mel Brooks's hit has already been one-upped by the new revival of **42nd Street**, choreographed by Randy Skinner and helmed by director and co-writer Mark Bramble. When the Outer Critics Circle Awards nominations were announced, *The Producers* walked away with ten nominations—but *42nd Street* (featuring Mylinda Hull, pictured), still in previews, grabbed eleven. Among the nominees, the production's Kate Levering plays the proverbial chorus girl who steps in for the star one fateful night. So come and meet her dancin' feet, along with those of Broadway veterans Michael Cumpsty, Christine Ebersole, Richard Muenz, Billy Stritch, and Mary Testa. In previews for a May 2 opening. (See "Broadway.")

Photograph by Joan Marcus.

Tues., and Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

The Full Monty

The musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

The Gathering

Hal Linden (*The Rothschilds, I'm Not Rappaport*) stars as a Holocaust survivor in Arje Shaw's new political drama. $30–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Cort Theatre, 138 W. 48th St. (212-239-6200).

The Invention of Love

Tom Stoppard's play follows an elderly A. E. Housman as he travels back in time and confronts his younger self. Robert Sean Leonard and Richard Easton star. $30–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lyceum Theatre, 149 W. 45th St. (212-239-6200).

Jane Eyre

The new musical adaptation. $50–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

Judgment at Nuremberg

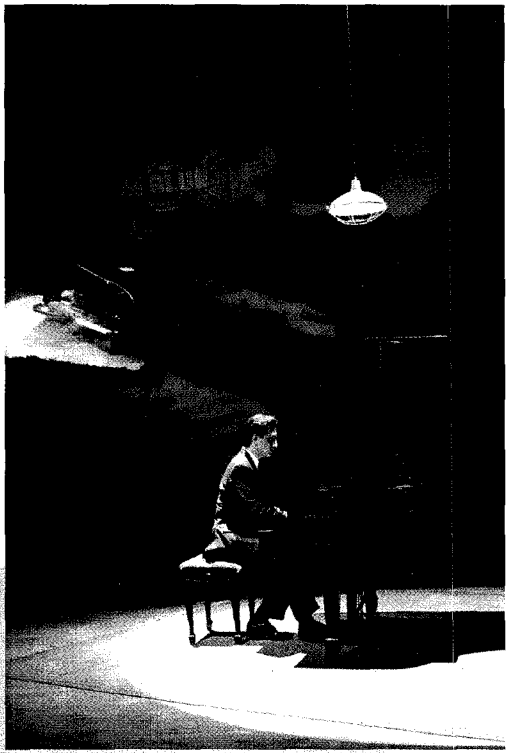
Based on the second trials of the Nazi war criminals, Abby Mann's new drama is directed by John Tillinger (*Comic Potential, The Price, Night Must Fall*). Maximillian Schell and George Grizzard star. $29.50–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Longacre Theatre, 220 W. 48th St. (212-239-6280).

King Hedley II

August Wilson (*Jitney, Fences*) returns with the latest entry in his cycle of plays concerning African American life in the twentieth century. This time, he tackles 1985 Pittsburgh with his longtime collaborator and director Marion McClinton, *Kiss Me Kate* vet Brian Stokes Mitchell, Charles Brown, Viola Davis, Lou Myers, Monté Russell, and Leslie Uggams. $25–$70. Tues.–Sun. at 8, Sat. at 2, Sun. at 3. • Virginia Theatre, 245 W. 52nd St. (212-239-6200).

Opening

His One and Only



Some Broadway shows' premises are a little far-out: *See, there's this transsexual from Transylvania and a kooky all-American couple . . .* Others are a lock: *It's about George Gershwin, and it's the first time his heirs have granted the rights to portray him onstage.* Opening this week, **George Gershwin Alone** is the brainchild of performer Hershey Felder (pictured), who both wrote the book for this musical play and will be staging Gershwin's all-too-short life by himself, complete with selections from "Porgy and Bess," "Rhapsody in Blue," and "An American in Paris." (See "Broadway.")

Kiss Me, Kate

With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Burke Moses and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the *Shrew's* Kate and Petruchio in a play-within-the-musical. $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables

What a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King

This spectacle rightfully earns that most abused of epithets: *magical*. $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

The Music Man

Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As Marian Paroo, the librarian of River City, Iowa, who goes from tight-lipped spinster to glowing inamorata in this happy show, Miss Luker gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. (Simon: 5/8/00.) $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

One Flew Over the Cuckoo's Nest

Terry Kinney takes his Steppenwolf Theater production of Ken Kesey's classic to Broadway. Gary Sinise stars as McMurphy. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

The Phantom of the Opera

Unlike *Cats*, Andrew Lloyd Webber's other blockbuster refuses to give up the ghost. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

The Producers

Nathan Lane and Matthew Broderick produce the ultimate "sure-fire flop," *Springtime for Hitler*, in Mel Brooks' new musical and sure-fire hit, based on the Oscar-winning 1968 film. Directed and choreographed by Susan Stroman. $30–$90. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Proof

David Auburn's *Proof* is what *Copenhagen* ought to be: a play about scientists whose science matters less than their humanity. Here, those of us who want their dramatic characters to be real people need not feel excluded. Robert, a world-famous mathematician who went crazy; Catherine, his mathematically brilliant but too-depressed-to-work daughter; Hal, a young math teacher going through Robert's hundred-plus confused notebooks; and Claire, Robert's older daughter and a successful actuary, are above all fascinating individuals. As for Mary-Louise Parker, her Catherine is a performance of genius. (Simon: 6/5/00.) $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent

The late Jonathan Larson's reimagining of Puccini's *La Bohème*. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance

The Irish return. $25–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Rocky Horror Show

Christopher Ashley (*Jeffrey*) directs a surreal cast in this revival of the cult classic set in Frank N. Furter's naughty pad. $30–$85. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

The Search for Signs of Intelligent Life in the Universe

Lily Tomlin returns, along with an astonishing assortment of characters led by Trudy, a homeless lady and "creative consultant to these aliens from outer space" who knows that reality is really just "a collective hunch." $50–$65. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Seussical

The struggling but optimistic musical. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

Stones in His Pockets

In Marie Jones's comedy about a small Irish village's encounter with a Hollywood crew, Seán Campion and Conleth Hill play fifteen different characters, from starlets to local extras. $30–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • The Golden Theatre, 252 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife

In Charles Busch's new play, the retired but still overactive allergist Dr. Ira Taub is married to Marjorie, an immobilized nervous wreck since the death of her therapist. Linda Lavin, Tony Roberts, and Michele Lee star. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Off Broadway

Previews and Openings

Blur

In Melanie Marnich's new play, a teenage girl learns that she is going blind. $40. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 5/17 opening. • MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).

Cinderella

Eartha Kitt plays the fairy godmother in this musical adaptation with Jamie-Lynn Sigler as Cinderella and Paolo Montalban as the prince. $27.50–$75. Call for schedule. 5/3–5/13. • Madison Square Garden, Seventh Ave. at 32nd St. (212-307-4111).

Eli's Comin'

A musical inspired by the music of Laura Nyro, by co-creators Diane Paulus (*The Donkey Show*) and Bruce Buschel. $15–$49. Mon.–Sat. at 8, Sat. at 3. In previews for a 5/7 opening. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

Hair!

City Center's Encores! series presents the classic trippy musical in concert. $25–$75. Thurs.–Sat. and Mon. at 8, Sat. at 2, Sun. at 6:30. 5/3–5/7. • City Center Theatre, 131 W. 55th St. (212-581-1212).

Lipstick Traces

The Austin-based Rude Mechanicals stage their award-winning adaptation of rock critic Griel Marcus's secret history of the twentieth century. $30. Tues.–Sun. at 7:30 and Sat. at 7:30 and 10:30. Previews begin 5/2 for a 5/10 opening. • Ohio Theater, 66 Wooster St. (800-965-4827).

Petrushka
Puppeteer extraordinaire Basil Twist premieres his new staging of Stravinsky's *Petrushka* as art of the Lincoln Center's *Great Performances* series. $35. Call for schedule. In previews for a 5/4 opening. Through 5/13. • Clark Studio, 165 W. 65th St. (212-721-6500).

O Pioneers!
Adapted from the Willa Cather novel by Darrah Cloud, with music by Kim D. Sherman, this new musical follows a Swedish immigrant through eighteen-nineties Nebraska. $40. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 5/13. • Women's Project Theatre, 424 W. 55th St. (212-239-6200).

The Post Man Delivers
Physical comedian Robert Post gets wacky with his "illegitimate theater" in a kid-friendly production. $10–$25. Call for schedule. 5/4–5/13. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

The Pirates of Penzance
After a successful run last year, director Michael Sheman will revive his adaptation of the Gilbert and Sullivan musical, onboard a ship docked outside the South Street Seaport Museum. $50. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 6, Wed. at 3. Previews begin 5/1 for a 6/11 opening. • Pier 17, South Street Seaport (212-239-6200).

Now Playing

American Rhapsody
A new musical revue of Gershwin's works. $40–$55. Wed.–Sat. at 8, Sun. at 7:30, Wed., Sat., and Sun. at 2:30. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

Bat Boy: The Musical
Bold-faced headlines in the *Weekly World News* declaring the capture of a live bat-child led to the creation of this high-flying musical. $20–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun at 7:30. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

Beautiful Things/The Missing Face
The New Federal Theatre presents Tess Onwueme's African drama *The Missing Face* and Selaelo Maredi's new play, set in South Africa, *Beautiful Things*, in repertory. $25. Call for schedule. Through 5/27. • Henry Street Settlement, 466 Grand St. (212-279-4200).

Blue Man Group: Tubes
Smart silliness. Wildly inventive, and appropriate for just about everyone. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 1, 4 and 7. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Bobbi Boland
A new play about a Miss Florida vet. $30–$40. Wed.–Mon. at 8, Sat. at 3, Sun. at 7. • Arclight Theatre, 152 W. 71st St. (212-279-4200).

The Book of Liz
In this new play from David and Amy Sedaris, an unappreciated nun with a cheeseball fetish takes a trip. $35. Mon.–Fri. at 8, Sat. at 7 and 10. Through 5/20. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

Boy Gets Girl
A strange tale of stalking in the city by controversial playwright Rebecca Gilman (*Spinning Into Butter*). $55. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Crimes of the Heart
The first major revival of Beth Henley's play in two decades. $35–$50. Tues., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 5/14. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

De La Guarda
Part carnival, part rock concert. $37.50–$45. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

Dead Eye Boy
Angus MacLachlan's new drama about a fractured family and the drug addictions and violence that bring them together features indie darling Lili Taylor. $35. Tues.–Sat. at 8, Sat. at 3. Through 5/5. • MCC Theater, 120 W. 28th St. (212-727-7765).

Dinner With Friends
Donald Margulies' skillful portrayal of two middle-aged couples won last year's Pulitzer Prize. $30–$65. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream*. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Downhearted Blues—The Life and Music of Bessie Smith
Jennifer Holliday wrote and stars in this musical one-act. $30. Thurs.–Sat. at 8, Sun. at 7. • Chelsea Playhouse, 125 W. 22nd St. (212-561-9553).

Dralion
Cirque du Soleil returns. $43.75–$85. Tues. and Wed. at 8, Thurs. and Fri. at 5 and 9, Sat. at 4 and 8, Sun. at 1 and 5. Through 6/3. • Liberty State Park, Jersey City (800-678-5440).

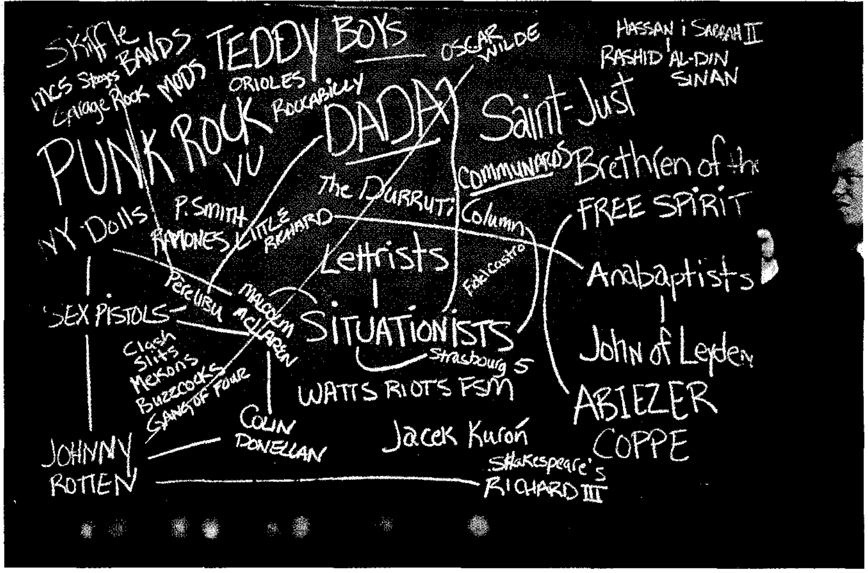
Eula Mae's Beauty, Bait, and Tackle
Former rodeo star Eula Mae sets up shop in a small town. $40. Mon.–Sat. at 8. • Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).

The Fantasticks
The musical perennial. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's musical spoof. $49.50. Mon. and

Trace Elements

At first glance, the idea of adapting Greil Marcus's cult-classic book **Lipstick Traces: A Secret History of the Twentieth Century** for the stage seems ludicrous. The rock critic's seminal work is a raucous, complicated exploration of obsessions both personal and cultural that bounces from some sixteenth-century Anabaptists to the Dadaists at Cabaret Voltaire to the children of the May 1968 French uprising and, ultimately, to the Sex Pistols. But a new adaptation, conceived and directed by Shawn Sides and adapted by Kirk Lynn, received best-of-the-year raves in Austin last year—and even a love letter from Marcus himself. Though the critic had nothing to do with the adaptation, he wrote to the cast: "I never expected . . . anything as inspired, as funny, as moving, as complete as your version." Indeed, the production impressed Melanie Joseph and the Foundry Theatre so much during a recent visit that her company—probably the downtown venture that most successfully integrates both adventurous staging and intellectual rigor—is producing *Lipstick Traces'* East Coast transfer. And now that Joey Ramone's death has fair-weather punk fans scurrying out into the light like so many cockroaches, the play seems to have a built-in audience and an opportunity to connect with a historic moment—something Jason Liebrecht, who stars as Sex Pistols front man Johnny Rotten, says the cast can't help considering. "The theater isn't far from CBGB," he remarks, "so this weekend, I was walking over to our run-through and just started seeing the shrines all set up in front and listened to a Japanese woman and a Brooklyn thug, both standing there, talking about Joey." The Austin native Liebrecht says he's been studying up on Rotten by watching old tapes of performances—and trying hard to forget Rotten's new teen-friendly VH1 persona. "I have enormous respect for the guy," he explains, "but on the show, he's kind of become a parody of himself. It's just not working anymore." Previews begin May 2. (See "Off Broadway.") L.H.



Photograph by Kimberlee Hewitt.

Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. • Stardust Theatre, Broadway at 51st St. (212-239-6200).

Fully Committed
For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well, smartly directed by Nicholas Martin. $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

The Good Thief
Brian d'Arcy James (*The Wild Party*) stars in Conor McPherson's recently extended drama. $25–$45. Wed.–Sat. at 8, Sat. at 5, Sun. at 4. Through 5/26. • 45 Bleecker, 45 Bleecker St. (212-529-4530).

Hamlet
Peter Brook's abbreviated and distilled adaptation. Sold out. 5/1–5/5 at 7:30, 5/6 at 3. • BAM Harvey Theater, 651 Fulton St., Brooklyn (718-636-4100).

The House Must Be Dismantled
Alba Oms directs the English-language premiere of Spanish Playwright Sebastian Junyent's drama about two sisters. $25. English performances Wed.–Fri. at 8; Spanish performances Sat. at 2 and 8, Sun. at 2 and 6:30. • Puerto Rican Traveling Theatre, 304 W. 47th St. (212-354-1293).

I Love You, You're Perfect, Now Change
A musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$60. Mon., Tues., Fri, and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

In the Jungle of the City
Philip Boehm's new translation of the Brecht classic. $25. Wed.–Sat. at 8. Through 5/2. • Theatre for the New City, 155 First Ave. (718-488-9233).

I Will Bear Witness
This world premiere dramatizes the diaries of Victor Klemperer, a German Jew whose life was spared during Hitler's reign. $15–$25. Call for schedule. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

Lackawanna Blues
Ruben Santiago-Hudson's solo show reimagines 1956 Lackawanna, New York. Loretta Greco (*Two Sisters and a Piano*) directs. $45. Tues.–Sat. at 8, Sat. and Sun. at 2. • The Public Theater, 425 Lafayette St. (212-239-6200).

Love, Janis
A new bio-musical based on a book by Joplin's sister Laura. $30–$75. Tues.–Sun. at 8, Sat. at 2, Sun. at 3. • Village Theater, 158 Bleecker St. (212-307-4100).

Madame Melville
Macaulay Culkin rides some flattering raves back to town after a successful London run in Richard Nelson's drama about a student who's hot for teacher (Joely Richardson). $60–$65. Mon.–Sat. at 8, Wed. and Sat. at 2. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Mamaleh!
A new musical about Jewish-American women. $35–$40. Wed.–Sat. at 8, Tues.–Thurs. at 2:30, Sun. at 3 and 7. Through 6/3. • Mazer Theater, 197 E. Broadway (888-972-5599).

Maybe, Baby It's You
Shari Simpson and Charlie Shanian play eleven couples in this romantic comedy. $40. Wed.–Fri. at 8, Wed. at 2, Sat. at 10. • Theater at St. Luke's, 308 W. 46th St. (212-239-6200).

The Misanthrope
A new translation written and directed by Rod McLucas. $15–$40. Call for schedule. Through 5/27. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Mnemonic
This 1999 London Drama Critics Award winner by Theatre de Complicite looks to be an experimental theater addict's delight. $60. Tues.–Sat. at 8, Sat and Sun. at 2, Sun at 7. 5/10, 5/23, and 5/24 at 2. • John Jay College Theater, 899 Tenth Ave., near 58th St. (212-239-6200).

Naked Boys Singing
Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

No Niggers, No Jews, No Dogs
John Henry Redwood's new play tells the story of Mattie Cheeks, an African-American woman living in a racially divided town in 1949, who finds an ally in a Jewish scholar. $40–$45. Wed.–Mon. at 8, Sat. at 2:30, Sun. at 3. • Primary Stage, 354 W. 45th St. (212-333-4052).

Once a Man, Twice a Boy
A solo show by Joe Lucas. $30. Wed.–Sat. at 8, Sat. at 2, Sun. at 3. Through 5/13. • Irish Arts Center, 553 W. 51st St. (212-206-1515).

Our Sinatra
A tribute to Ol' Blue Eyes. $50–$100. Mon.–Wed., Fri., and Sun. at 8, Wed. at 2:30, Sun. at 3. • Reprise Room at Dylan's, 245 W. 54th St. (212-239-6200).

Opening

Vice Verses

This week, a gaggle of sexual degenerates descends on a "house of feminist study" run by two men in the revival of **Want's Unwisht Work** by downtown playwright Kirk Wood Bromley. He and his company, Inverse Theater (including Elisa Pearl Blynn and Matt Daniels, pictured), are dedicated to "creating, presenting, and distributing new American verse plays." So the subjects of the play—cross-dressers, nymphomaniacs, fetishists, and insane shrinks—will babble in iambic pentameter as they enact a chaotic slapstick-accented tableau of gender confusion the likes of which haven't been seen at KGB's Kraine Theater since, oh, sometime last month. Opens May 3. (See "Off-Off Broadway.")

The Picture of Dorian Gray
A new adaptation of Oscar Wilde's classic. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 5/6. • Irish Repertory Theatre, 132 W. 22nd. St. (212-727-2737).

The Play About the Baby
Tony winner Marian Seldes (*A Delicate Balance*) and Brian Murray star in Edward Albee's first new play since *Three Tall Women*, a mysterious drama about a couple of young new parents whose lives are invaded by an older, less innocent pair. $25–$60. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

References to Salvador Dalí Make Me Hot
Rosie Perez and the intense John Ortiz star in the New York premiere of José Rivera's imagistic and intense new drama about life on a military base. $45. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • The Public Theater, 425 Lafayette St. (212-239-6200).

Saint Lucy's Eyes
The inimitable Ruby Dee stars in Bridgette A. Wimberly's new play set in 1968 Memphis. $36. Tues.–Sat. at 8, Sat. and Sun. at 3. • Women's Project Theatre, 424 W. 55th St. (212-239-6200).

Six Goumbas and a Wannabe
Vincent Gogliormella's new comedy about Brooklyn buddies. $37.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Cap 21 Theater (212-239-6200).

A Skull in Connemara
The second episode of the "Leenane" trilogy by Martin McDonagh. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 5/20. • Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Stomp
As the title implies, a loud, aggressive, and energetic show. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

The Syringa Tree
Pamela Gien plays 28 characters in a superb solo show about a young girl who tries to come to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affective tale of family love and loss amid the often reckless violence of Apartheid. $49.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

The Gardens of Frau Hess
In 1944 Germany, the wife of a Nazi party leader and her gardener, a former concentration camp prisoner, develop a relationship. $40–$45. Tues.–Thurs. and Sat. at 8, Sun. at 7, Wed., Sat., and Sun. at 2. • Duke Theater, 229 W. 42nd St. (212-239-6200).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, etc. $67.50–$80. Thurs.–Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Troilus and Cressida
The esteemed founder of the Royal Shakespeare Company, Sir Peter Hall directs Off Broadway for the first time. $55. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • American Place Theatre, 111 W. 46th St. (212-239-6200).

Uncle Bob
A dark comedy by Austin Pendleton about a man (George Morfogen from *Oz*) and his nephew (Gale Harold from *Queer as Folk*). $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • *Soho Playhouse, 15 Vandam St. (212-239-6200).*

Up Against the Wind
Michael Develle Winn's new play investigates the life of the late rapper Tupac Shakur. $45. Tues.–Sat. at 8, Sat. at 3, Sun. at 2 and 7. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Urban Zulu Mambo
A collection of short works by Kia Corthron, Suzan-Lori Parks, Ntozake Shange, and Regina Taylor exploring issues like homelessness and love, as performed by author-actress Taylor. $47.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Peter Norton Space, 555 W. 42nd St. (212-244-7529).

The Vagina Monologues
Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

A Will of His Own/Andromache
The irrepressible servant Crispin infuriates his tyrant and master in Michael Feingold's new translation of the Jean-Françoise Regnard 1708 comedy./Jean Racine's first successful play. $28–$35. Call for schedule. Performances in repertory, through 6/17. • Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).

Off-Off Broadway

Caveman/Boxing 2000
Downtown's favorite Richard Maxwell opens his newest experimental play and reprises his successful pugilists' tale. $15. *Caveman* runs through 5/29, Wed.–Sat at 7:30. *Boxing 2000* runs 5/1–5/12, Wed.–Sat. at 9:30. • SoHo Rep, 46 Walker St. (212-479-7979).

Monday Night Magic
Internationally known magicians. $25–$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-307-4100).

Numerous Women
Nathan Parker stars in his own play with the talented Christopher Mattox. The two play inmates in a prison inhabited solely by men who have committed crimes against women. $12. Wed.–Sun. at 8. Through 5/12 • Theatre 22, 54 W. 22nd St. (212-981-8247).

Urinetown
This absurdist musical comedy depicts a world gone wrong, in which water is worth its weight in gold and an evil corporation charges New York's denizens outrageous fees for the use of its port-a-potties. $25. Mon., Wed.–Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. Through 5/13. • American Theater of Actors, 314 W. 54th St. (212-239-6200).

Want's Unwisht Work
Kirk Wood Bromley's raunchy comedy. $15. Thurs.–Sat. at 7:30. 5/3–5/26. • Kraine Theater, 85 E. 4th St. (212-501-4528).

cue Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Thomas Pollock Anshutz
Paintings and watercolors of landscapes in New Jersey and Pennsylvania by this artist who succeeded his mentor Thomas Eakins as the professor of painting and drawing at the Pennsylvania Academy of the Fine Arts in Philadelphia; through 6/1. • Graham, 1014 Madison Ave. (212-535-5767).

Deborah Barrett
Constructions and works on paper ranging from toy trophy plaques to freestanding animal sculptures; through 5/25. • Baumgold, 74 E. 79th St. (212-861-7338).

Julian Beck
Gestural and automatic works on paper and canvas from the forties and fifties by this artist who, with his wife, Judith Malina, was a founder of the avant-garde performance ensemble, The Living Theatre; through 6/9. • Ubu, 16 E. 78th St. (212-794-4444).

John Duff
Early sculptures spanning the years 1969 to 1975; 5/3–6/30. • Knoedler, 19 E. 70th St. (212-794-0550).

Dan Flavin/Donald Judd
A two-gallery exhibition of sculpture and works on paper by both Minimalist artists; through 5/25. • At Castelli, 59 E. 79th St. (212-249-4470), and Alexander, 59 Wooster St. (212-925-4338).

Kara Hammond
Paintings and drawings of twentieth-century icons; through 5/16. • Richards, 1045 Madison Ave. (212-924-0858).

Sarah McEneaney
Paintings in which the artist takes herself and her personal surroundings as her subject matter; 5/2–6/2. • Schlesinger, 24 E. 73rd St. (212-734-3600).

John Moore
Recent landscape paintings; through 6/1. • Hirschl & Adler, 21 E. 70th St. (212) 535-8810.

Jedd Novatt/Ralston Crawford
Monumental abstract sculptures cast in steel and bronze/A retrospective of paintings by this artist who was part of the Precisionist movement in the thirties and later developed a style of abstraction in which fragments of observed nature and technology were reduced to their essential elements; 5/3–26. • Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

Reeva Potoff/Alexandra Athanassiades
Photographs of women swimming arranged in grid-like collages of layered transparencies/Carved wood sculptures of human torsos and horses' heads. Through 5/31. • Kouros, 23 E. 73rd St. (212-288-5888).

Tony Smith
Paintings and sculpture dating from 1960 to 1965, a period of time when the artist was teaching at Pratt Institute in New York and Bennington College in Vermont; through 6/23. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

Wayne Thiebaud
New paintings by this artist whose traveling retrospective opens at the Whitney Museum on June 28; 5/3–7/12. • Stone, 113 E. 90th St. (212-987-4997).

Wolf Vostell
A survey of works from the past five decades by this German artist known as the originator of happenings; through 5/12. • Gat, 1100 Madison Ave. (212-327-0441).

57th Street Area

Gifford Beal/Kenneth Callahan
Watercolors and gouaches of landscapes in New York, Bermuda, and the Bahamas by the American artist (1879–1956)/Drawing. Through 6/30. •Kraushaar, 724 Fifth Ave. (212-3077-5730).

Harry Bertoia
Monotypes dating from the forties through the sixties by the sculptor and furniture designer; through 6/1. • Kennedy, 730 Fifth Ave. (541-9600).

Joan Brown
Paintings and drawings by the San Francisco artist (1938–1990) that depict her dogs and cats; through 5/19. • Adams, 41 W. 57th St. (212-644-5665).

Susanna Coffey/Eric Holzman
New paintings by both. Through 6/1. • De Nagy, 724 Fifth Ave. (212-262-5050).

Robert Graham
Figure drawings that the sculptor made while staying at the Stanhope Hotel; through 5/19. • McGrath, 20 W. 57th St. (212-956-3366).

Julie Hedrick/Joan Miro
New paintings/Prints from the artist's later years, when he was experimenting with a wide variety of techniques. Through 6/9. • Haime, 41 E. 57th St. (212-888-3550).

Hans Hofmann
Works on paper in ink, watercolor, gouache, oil, and collage; through 6/9. • Ameringer Howard, 41 E. 57th St. (212-935-1110).

Richard Maury
Realist paintings inspired by Italian masters; through 5/25. • Forum, 745 Fifth Ave. (212-355-4545).

Joel Shapiro
Recent unique bronze sculptures and drawings; through 5/26. • PaceWildenstein, 32 E. 57th St. (212-421-3292).

May Stevens
Recent paintings, drawings, and prints that depict the surface textures of rivers and other bodies of water; through 5/31. • Ryan, 24 W. 57th St. (212-397-0669).

Andy Warhol
A survey of the artist's prints and drawings of shoes, a subject he first took up while working as an illustrator in the fifties; through 6/30. • Sheehan, 20 W. 57th St. (212-489-3331).

SoHo and TriBeCa

Atelier van Lieshout
Recent structures and drawings by the Rotterdam-based collective of artists, designers, carpenters, and fabricators; through 5/25. • Tilton, 49 Greene St. (212-941-1775).

Alighiero Boetti
Early conceptual works by the Italian artist (1940–1994), including one of his first postal collages, from 1972, and his first embroidery piece, from 1971; through 6/2. • Sperone Westwater, 121 Greene St. (212-431-3685).

Anselme Boix-Vives
Paintings of exotic animals and birds in fantastic landscapes by a Spanish-born self-taught artist (1899–1969) who strove to create images of peace and joy; through 5/25. • Ross, 568 Broadway (212-343-2161).

Dan Flavin/Donald Judd
A two-gallery exhibition of sculpture and works on paper by both artists; through 5/25. • At Alexander, 59 Wooster St. (212-925-4338), and Castelli, 59 E. 79th St. (212-925-4338).

Dan McCarthy
Recent paintings and watercolors; through 5/26. • Kern, 558 Broadway (212-965-1706).

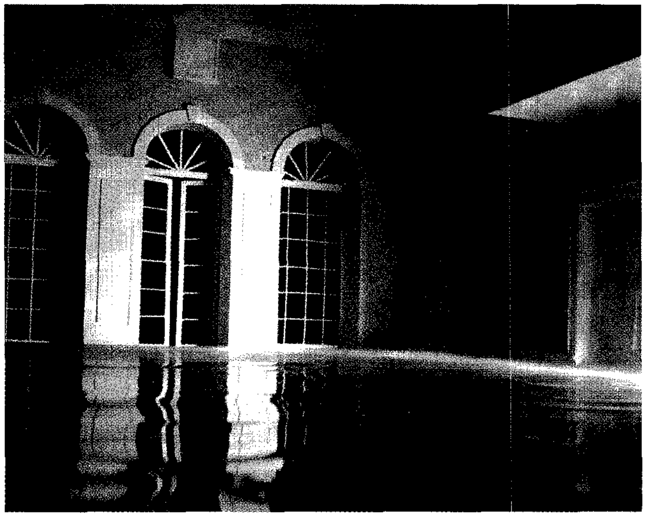
Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

Opening

Construction Team

Rarely have gallery architecture and an artist's new work meshed as gracefully as they have at 528 West 29th Street, where former SoHo stalwart Sean Kelly opened his 7,000-square-foot, Steven Learner–designed space with an exhibition of recent photographs by **James Casebere**. The photographer, whose subjects are the small architectural models he builds, is showing his recent large-scale images of environments loosely based on real rooms—among them the entry hall at Thomas Jefferson's Monticello (pictured, *Monticello 3,* 2001), the slave factories in West Africa, and the hallways under the Reichstag—all of which have the eerie effect of adding an entirely new addition to an existing gallery room. Not only that, Casebere's latest models are "flooded" with a hardened substance that looks just like water. "The overflowing water is a little about the loss of control—there are elements of abundance and terror," says Casebere of his prints, some of which measure nearly eight feet by ten feet. For the time being, however, visitors can keep their Manolo Blahniks on: "Any relationship to the [gallery] space is anecdotal." Through June 16. E.N.



Photograph courtesy of the Sean Kelly Gallery.

James Reilly
Large-scale figurative paintings inspired by tabloid stories of scandals; through 5/26. • Brownstone, 39 Wooster St. (212-334-3455).

Flora Sigismondi
Installations and color photographs; through 6/2. • Gibson, 568 Broadway (212-925-1192).

Kazumi Tanaka
Recent sculpture; through 6/16. • Kent, 67 Prince St. (212-966-4500).

Valton Tyler
Paintings, prints, and drawings by a self-taught Texas-born artist; through 5/31. • Kind, 136 Greene St. (212-925-1200).

Stephen Westfall
Recent paintings that depict arrangements of vertical and horizontal lines against differently colored fields; through 6/2. • Lennon, Weinberg, 560 Broadway (212-941-0012).

Gregory Whitehead
A video installation that bridges the art world, the theater world, and the Internet; through 6/2. • Location One, 26 Greene St. (212-334-3347).

Ian Wilson/Robert Ryman
Reliefs made between 1966 and 1969 that have not been previously exhibited, a chalk circle drawn directly on the gallery's floor, and a series of handmade books/Paintings executed between 1965 and 1985. Through 6/2. • Blum, 99 Wooster St. (212-343-0441).

Chelsea

Hannelore Baron/Alex Katz
Collages and box constructions that house meticulously arranged found artifacts/Prints from the sixties and seventies. Through 5/25. • Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

Burt Barr
Recent video works; through 6/2. • Sikkema, 530 W. 22nd St. (212-929-2262).

Barbara Bloom
Broken celadon objects and photographs of them; through 5/25. • Gorney, Bravin + Lee, 534 W. 26th St. (212-352-8372).

Sydney Blum/Scott Sherk
Cement sculptures shaped like houses/Constructed environments inspired by rock gardens of Japan. Through 5/26. • Foster, 529 W. 0th St. (212-229-0044).

Richmond Burton
New paintings of all-over abstract patterns that merge and disperse; through 6/30. • Cheim & Read, 521 W. 23rd St. (212-242-7727).

Andoni Euba
Paintings that depict landscape-inspired abstract images and use soft gradations of light and sudden shifts in color to create a sense of drama; through 5/25. • Grimm, 505 W. 28th St. (212-564-7662).

Margaret Evangeline
Abstract paintings on honeycombed panels of brushed aluminum; through 5/19. • Rodgers/9W, 529 W. 20th St. (212-414-9810).

Tim Gardner
Watercolors painted from photographs given to the artist by his brothers and their friends, and his parents, that depict young men at leisure; through 5/26. • 303, 525 W. 22nd St. (212-255-1121).

Joy Garnett
New paintings from the artist's "Rocket Science" series that use declassified military documents and scientific illustrations as a source and suggest a national predilection for depopulated landscapes and exploding mechanisms; through 5/19. • Debs, 525 W. 26th St. (212-643-2070).

Wayne Gonzales
New works on paper based on images relating to the assassination of President Kennedy; through 5/26. • Cooper, 534 W. 21st St. (212-255-1105).

Erik Hansen
Process-based drawings, photographs, needlepoint, and sculptures that attempt to document ethereal sensory experiences; through 5/19. • Eller, 526-30 W. 25th St. (212-206-6411).

Larry Johnson
Color photographs of the artist's digitally manipulated animation-style drawings; through 5/26. • Cohan, Leslie and Browne, 138 Tenth Ave. (212-206-8710).

Bora Kim
An architectural installation of two rooms that can only be seen through peepholes on the outside walls; through 5/19. • Silverstein, 520 W. 21st St. (212-929-4300).

William Klein
Painted contacts from the past five years; through 5/26. • Cowles, 537 W. 24th St. (212-925-3500).

Sean Landers/Lee Friedlander
Large-scale paintings utilizing imagery from four of Picasso's epic paintings/Photographic portraits of individuals taken over a 40-year period, including images of John Szarkowski, Garry Winogrand, R. B. Kitaj, and the photographer's family. Through 5/19. • Rosen, 525 W. 24th St. (212-627-6000).

Rita McBride
Fabricated casts of various standard video-game consoles; through 5/26. • Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

Melissa Meyer/Alex Stolyarov
Gestural abstract paintings/Small monochromatic paintings. Through 5/19. • Harris, 529 W. 20th St. (212-463-9666).

John Newman
New sculptures from the artist's "Homespun" series that employ materials and techniques used by craftsmen in India, China, Japan, and Africa; through 5/26. • Von Lintel & Nusser, 555 W. 25th St. (212-242-0599).

Tony Oursler
New sculptures, including works that combine TV antennas with various electronic components, projections, wire screens, and Plexiglas, and a series of hand-blown glass pods that encase plaster heads with projected faces that ruminate or babble; through 6/16. • Metro Pictures, 519 W. 24th St. (212-206-7100).

James Rosenquist
New paintings that explore the visual implications of Einstein's theory of special relativity; through 6/9. • Gagosian, 555 W. 24th St. (212-741-1111).

Stephen Rosenthal/Shellburne Thurber
New paintings/Photographs of abandoned houses. Through 5/24. • Stark, 555 W. 25th St. (212-807-1051).

Katy Schneider
Paintings of family scenes, portraits, floral still lifes, and self-portraits; through 5/18. • Tatistcheff, 529 W. 20th St. (212-627-4547).

Fran Siegel
Constructions of steel mesh and fluorescent Plexiglas that suggest a discourse on opposites; through 5/26. • Thatcher, 529 . 20th St. (212-675-0222).

Joan Snyder
New paintings; through 5/26. • Miller, 524 W. 26th St. (212-366-4774).

Paolo W. Tamburella
Paintings on molded fabric; through 5/31. • Nosei, 530 W. 22nd St. (212-741-8695).

Sidney Tillim
Recent narrative paintings; through 5/12. • Trans Hudson, 416 W. 13th St. (212-242-3232).

Dan Torop
New photographs of landscapes, a mural, and computer pieces that simulate the ocean, write poetry, and simulate the gallery show itself; through 5/19. • Boesky, 5535 W. 22nd St. (212-680-9889).

Doug Wada
New paintings that depict familiar fabricated objects; through 5/27. • Dee/Glasoe, 529 W. 20th St. (212-924-7545).

Robert Watts
Works that synthesize photographic images and ideas with sculpture and other media, by this artist (1923–1988) who was affiliated with Conceptualism, Pop Art, and Fluxus; through 6/23. • Tonkonow, 5535

W. 22nd St. (212-255-8450).

Christopher Wool
New paintings of layered patterns that combine spray painting, silkscreen, and poured and rolled paint; through 5/26. • Luhring Augustine, 531 W. 24th St. (212-206-9100).

Other

Linda Francis
Paintings whose images draw on the "supersymmetry" physics theory that every particle of matter possesses a "shadow" particle; through 5/25. • Davies, 23 Commerce St. (212-243-6840).

Group Shows

Madison Avenue and Vicinity

Gagosian
"Pop Art: The John and Kimiko Powers Collection," works by Dine, Lichtenstein, Oldenburg, Warhol, Wesselman, others; through 6/30. • 980 Madison Ave. (212-744-2313).

Mitchell-Innes & Nash
German Expressionist prints from the Ahlers Collection, by Beckmann, Corinth, Jawlensky, Kirchner, Nolde, others; through 5/25. • 1018 Madison Ave. (212-744-7400).

57th Street Area

PaineWebber
"Tibet: Mountains and Valleys, Castles and Tents From the Newark Museum Collection," an exhibition exploring the ancient culture of Tibet through rare artifacts and documentary materials; through 6/22. • 1285 Sixth Ave. (212-713-2885), Mon.-Fri. 8-6.

St. Etienne
"Art With an Agenda: Politics, Persuasion, Illustration & Decoration," works by Arntz, Grosz, Heartfield, Kollwitz, Schiele, others; through 6/16. • 24 W. 57th St. (212-245-6734).

SoHo and TriBeCa

Art in General
"Material Whirled," works that explore the boundaries of traditional and non-traditional materials by Creech, Havens, McGill, Miceli, Shotz, Westphal, others; through 6/30. • 79 Walker St. (212-219-0473).

Dorsky
"Domestic Traces," works that refer to domesticity by Humphrey, Messner, Oropallo; through 6/15. • 379 West Broadway (212-966-6170).

Exit Art
Works in various media that explore the notion of danger, by Chambers, Green, Morales, MacMurtrie, Seubert, others; through 5/19. • 548 Broadway (212-966-7745).

Marcus
Drawings from the sixties and seventies by Conner, Denes, Saret; through 6/2. • 578 Broadway (212-226-3200).

Roeder
Wall sculptures by Artschwager, Sandback, Tuttle, Weiner; through 5/26. • 545 Broadway (212-925-6098).

Chelsea

Kasmin
"Kasmin's Sixties," a selection of paintings and sculptures exhibited by the Kasmin Gallery in London during the sixties, by Caro, Feeley, Frankenthaler, Hockney, Louis, Olitski, Price, Smith, Stella, others; through 5/26. • 293 Tenth Ave. (212-563-4474).

Korzelius
"The Hard and the Soft," paintings by Arbizo, Brock, Hanwitz, Johnson, Rosmarin, Stefanelli, others; through 5/25. • 529 W. 20th St. (212-206-9723).

Lynch
"Monochrome/Monochrome?" paintings by de Krignis, Fisher, Garnett, Klein, Morales, Sims, Stingel, Thursz, Yasuda, others; through 5/26. • 147 W. 29th St. (212-967-7584).

Shainman
Drawings of serpents made by students in schools and studios in Rajasthan, India, in the late nineteenth century; through 5/19. • 513 W. 20th St. (212-645-1701).

White Box
"After the Diagram," works by Arcadia, Diller + Scofidio, Egoyan, Neidich, Guyton, others; through 6/2. • 525 W. 26th St. (212-714-2347).

White Columns
"Tipping Point," works exploring the process of metamorphosis by Grinblatt, Hanson, Jacobs, LaForte Monaco, MTAA, Spevack; 5/4–6/10. • 320 W. 13th St. (212-924-4212).

Photography

William Abranowicz
Black-and-white photographs of the Greek islands from his new book, *The Greek File* (Rizzoli); through 5/26. • Benrubi, 52 E. 76th St. (212-517-3766).

Mario Algaze
Black-and-white photographs of people in Cuba; through 6/2. • Throckmorton, 153 E. 61st St. (212-223-1059).

Apex Art
"Gesture, Posture, and Bad Attitude in Contemporary News Photography," an exhibition of news photos curated by David Byrne; through 5/19. • 291 Church St. (212-431-5270).

Bernd and Hilla Becher
Photographs of industrial buildings taken by the German husband-and-wife team in the sixties and seventies; through 6/2. • Zwirner & Wirth, 332 E. 69th St. (212-517-8677).

James Casebere
Recent monumentally-scaled prints of architectural interiors that the artist constructs as table-size models and then photographs in the studio; through 6/16. • Kelly, 528 W. 29th St. (212-239-1181).

Sharon Core
Color photographs of people engaged in familiar activities and caught in spontaneous action; through 5/19. • Clementine, 526 W. 26th St. (212-243-5937).

Lee Friedlander
Photographs of children, among them the photographer's own grandchildren; through 5/14. • Borden, 560 Broadway (212-431-0166).

Doug Hall
Large-format photographs of cityscapes in Tokyo, Hong Kong, and Hanoi; through 6/2. • Feigen, 535 W. 20th St. (212-929-0500).

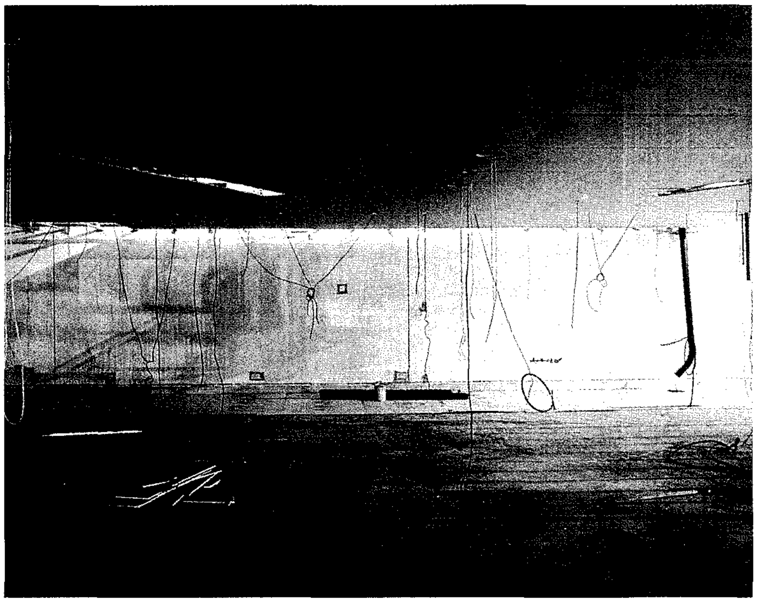
Candida Hofer
Large-scale square photographs that document the physical and historic layers of public buildings; through 5/15. • Sonnabend, 536 W. 22nd St. (212-627-1018).

ICP
"Behind Closed Doors: The Art of Hans Bellmer." A survey of photographs and works in other media from the twenties and thirties by the Surrealist known for his erotic, lifelike images of dolls; through 6/10. • "Kiki Smith: Telling Tales." The first museum exhibition devoted exclusively to the artist's photographs, digital prints, and video projections; through 6/10. • "Dear Friends: American Photographs of Men Together, 1840–1918." Daguerreotypes, ambrotypes, tintypes, and early paper prints whose images of men together suggest a surprisingly broadminded attitude toward intimacy between men; through 6/10. • 1133 Ave. of the Americas (212-860-1777).

ICP
"Mark Ellen Mark: American Odyssey." A retrospective celebrating the work of ICP's second annual Cornell Capa Award for distinguished photography; through 6/17. • 1130 Fifth Ave. (212-360-1777), Tues.-Thurs. 10-5, Fri. 10-8 (voluntary contribution from 5-8), Sat. and Sun. 10-6; $6, $4 students and seniors.

William Klein
Rare vintage photographs from the books *New York* (1954–55), *Rome* (1956), *Moscow* (1961), and *Tokyo* (1962); through 6/9. • Greenberg, 120 Wooster St. (212-334-0010).

Marcia Lippman
Portraits, landscapes, and still lifes that highlight the similarities and diversity of Europe and Asia; through 5/19. • Gallery 24, 552 W. 24th St. (212-414-0370).



Photography

At Home in the Dome

If at first **Mark Power**'s large color and black-and-white photographs of the Millennium Dome (located in Greenwich, England, in case you didn't know, and a big failure so far) sound more aligned with the bombast of contemporary German photography than with the quirkier efforts of his British peers, look again. Using only one ambitious public architectural project as his model, and shooting it while it was still under construction, Power captured the dome in its uncontrived infancy—and transformed it into theatrical stages of his own imagination. At Yancey Richardson Gallery, 535 West 22nd Street; through May 12.

Photograph courtesy of the Yancey Richardson Gallery.

Carter Potter
"Canvases" created from stretched luminous color strips; through 5/26. • Saul, 535 W. 22nd St. (212-627-2410).

Mark Power/Lewis Baltz
Large-scale color and black-and-white photographs of the Millennium Dome/Selections from "New Industrial Parks" and "Park City." Through 5/12. • Richardson, 535 W. 22nd St. (646-230-9610).

Maggie Taylor/Charles Harbutt
Digital ink-jet prints of surreal still lifes, narratives, and portraits/Black-and-white photographs that capture people in fleeting moments. Through 5/19. • Miller, 20 W. 57th St. (212-397-3930).

Talent

Material Culture

John Newman's latest sculptures clearly reflect his travels of the past few years to India, China, Japan, and Africa, where he was introduced to materials and techniques used by local craftspeople. Now Newman's exuberantly idiosyncratic works unite such seemingly incompatible ingredients as molded paper, aero-gel insulation, jute, synthetic flocking, sisal, and blown and cast glass. As for Newman's colors, India seems to have had the strongest influence (pictured, *Homespun [pink with thorns]*, 2001). At Von Lintel & Nusser, 555 West 25th Street; through May 26.

Photograph courtesy of Von Lintel and Nusser.

Museums

American Museum of Natural History
"The Butterfly Conservatory: Tropical Butterflies Alive in Winter." More than 300 butterflies from Central, South, and North America housed in a walk-in vivarium; through 5/28. • Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Bard Graduate Center for Studies in the Decorative Arts
"Empire of the Sultans: Ottoman Art From the Khahlili Collection." Arms, armor, scientific instruments, textiles, treasury objects, and manuscripts dating from the beginning of the Ottoman dynasty in 1453, to 1918; through 7/8. • 18 W. 86th St. (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts
"Game Show: Installations and Sculptures by Willie Cole"; through 9/9. • "Aztlán Today: The Chicano Postnation"; through 9/9. • "Recent Acquisitions"; through 9/9. • "(un)Shop: An Installation by Gillie Holme"; through 7/1. • "Rune Olsen: The RICE Banquet"; through 7/1. • 1040 Grand Concourse, Bronx (718-681-6000), Wed. 12–9, Thurs.–Sun. 12–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art
"A Family Album: Brooklyn Collects." More than 200 major artworks, ranging from antiquities to contemporary paintings, lent by collectors who have deep connections to Brooklyn; through 7/1. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; $4, $2 students and seniors.

Clocktower Gallery
"P.S. 1 National and International Studio Program Exhibition." Works by artists who participated in this year's Studio Program; through 6/9. • 108 Leonard St. (718-784-2084), Wed.–Sat. 12–6; donation suggested.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"Rooms With a View: Landscape and Wallpaper." Selections of wallcoverings from the museum's collection that reveal changing attitudes toward nature; through 10/14. • "Aluminum by Design: Jewelry to Jets." The first major museum exhibit to explore the role of aluminum as a catalyst for design in Europe and America; through 7/15. • 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Dia Center for the Arts
"Diana Thater: *Knots and Surfaces.*" A large-scale multiprojection video installation that interacts with the architecture of Dia's third-floor gallery; through 1/30/02. • "Panamarenko: *Orbit.*" An exhibition pairing the Belgian artist's key work, *Aeromodeller*, an experimental flying machine built in 1969–71, with a work created this year; through 6/17. • "Bridget Riley: *Reconnaissance.*" The British artist's seminal paintings from the sixties and seventies in which carefully calibrated geometric patterns seem to move rhythmically across a canvas; through 6/17. • "Jorge Pardo: *Project.*" A transformation of the Dia Center's 6,000-square-foot ground floor featuring colored ceramic tiles, mural paintings, glass dividers, stylish seating, increased natural light, and an expanded bookstore; through 6/17. • "Rodney Graham and Bruce Nauman: . . . *the nearest faraway place* . . ." New and earlier works by both artists that reflect their shared interests in the myth of the American West; through 6/17. • 548 W. 22nd St. (212-989-5566), Wed.–Sun. noon–6; $6, $3 students and seniors.

Drawing Center
"Between Street and Mirror: The Drawings of James Ensor." An exhibition devoted exclusively to the Belgian artist's drawings and their stylistic evolution from his early Impressionist style to the personal and grotesque nature of his later works; through 7/21. • 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection
"Mantegna's *Descent Into Limbo*, From the Barbara Piasecka Johnson Collection." A smaller version of Mantegna's original masterpiece that was probably painted by the artist for Ferdinand Carlo, the last duke of Mantua, around 1470–75; through 8/1. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29. • 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery
"Dreams and Disillusion: Karel Teige and the Czech Avant-Garde." A look at the life and career of the Czech graphic designer and architectural theorist (1900–1951) whose innovative book design, poetry, stage sets, and collages revolutionized Czech artistic production in the twenties and thirties; 5/1–7/7. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society
"Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion." Works of art and objects collected by the architect during his several sojourns in Japan, as well as drawings for architectural projects he was commissioned to build in Japan; through 7/15. • 333 E. 47th St. (212-832-1155), Tues.–Fri. 11–6, Sat. and Sun. 11–5; $5, $3 students and seniors.

Jewish Museum
"Marc Chagall: Early Works From Russian Collections." Paintings, drawings, and theater murals created by Chagall in Russia between 1908 and 1920, and paintings by Yehuda Pen, Chagall's first teacher; through 10/14. • "Voice, Image, Gesture: Selections From the Jewish Museum's Collection, 1945–2000." More than 60 works from the museum's collection, by Diane Arbus, Tina Barney, Adolph Gottlieb, Hannah Wilke, Andy Warhol, and others; through 8/5. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Sun., Mon., Wed., Thurs. 11–5:45; Tues. 11–8 (Tues. after 5, pay what you wish); $8, $5.50 students and seniors.

Metropolitan Museum of Art
"Jacqueline Kennedy: The White House Years." Clothing and accessories worn by the former First Lady in the early sixties, on loan from the John F. Kennedy Library and Museum in Boston; through 7/29. • "William Blake." The first American exhibition of works in all media by the British Romantic artist (1757–1827), including drawings, paintings, prints, and illuminated books; through 6/24. • "Vermeer and the Delft School." Paintings by Johannes Vermeer, Pieter de Hooch, and other artists of the Delft School; through 5/27. • "The Treasury of Basel Cathedral." Ecclesiastical and secular objects from the Historisches Museum Basel and other European museums dating from the eleventh through the early sixteenth centuries that were originally part of the medieval treasury of the Basel Minister; through 5/27. • "William Trost Richards in the Metropolitan Museum of Art." Drawings and paintings by the Philadelphia-born artist (1833–1905), depicting landscapes and marine subjects in Pennsylvania, New England, and the British Isles; through 5/13. • "Correggio and Parmigianino: Master Draftsmen of the Renaissance." More than 130 drawings from private and public collections by the two masters of the Emilian School of early-sixteenth-century Italy; through 5/6. • "Photography: Processes, Preservation, and Conservation." An exhibition celebrating the museum's new Sherman Fairchild Center for Works on Paper and Photograph Conservation, exploring various photographic processes and methods of conservation; through 5/6 • "Nineteenth- and Twentieth-Century Chinese Paintings From the Robert H. Ellsworth Collection in the Metropolitan Museum of Art"; through 8/19. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between

April and September); $10, $5 students and seniors.

Morgan Library

"Jean Poyet: Artist to the Court of Renaissance France." The first one-person show dedicated to the work of the fifteenth-century French manuscript illuminator who worked for the courts of Louis XI, Charles VIII, and Louis XII; through 5/6. • "The World Observed: Five Centuries of Drawings From the Collection of Charles Ryskamp." Works from the collection of the former director of the Morgan Library and the Frick Collection; through 5/9. • 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10:30–8, Sat. 10:30–6, Sun. 12–6; $8, $6 students and seniors.

El Museo del Barrio

"Antonio Frasconi: Langston Hughes's *Let America Be America Again*, a Portfolio of Woodcuts, 1997–98." A recent suite of prints by the internationally recognized master of the woodcut medium; through 5/20. • "Contemporánea 2001: Neighbors—An Installation by Leandro Erlich." A site-specific installation that transforms a typical apartment-building corridor into a confounding space of peepholes, locked doors, and a strange elevator; through 5/20. • "Here & There/Aquí y Allá: Six Artists From San Juan." Works in various media by six contemporary artists living in Puerto Rico; through 5/20. • 1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Museum for African Art

"African Forms." Handcrafted objects from more than 156 ethnic groups and 34 African nations, among them clothing, jewelry, kitchen utensils, devotional objects, and musical instruments; through 8/8. • 593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. noon–6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art

"ABCD: A Collection of Art Brut." *Art brut* works by Darger, Mackintosh, Ramirez, Wölfli, and others, from the collection of the Paris-based foundation ABCD (Art Brut Connaissance & Diffusion); through 7/28. • Two Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Jewish Heritage

"Citizens Betrayed: The Hungarian Forced Labor Battalions/1939–1945." Photographs, memorabilia, and artifacts on loan from the Sydney Jewish Museum; through 9/3. • 18 First Place, Battery Park City (212-968-1800), Sun.–Wed. 9–5, Thurs. 9–8, Fri. and the eve of Jewish holidays 9–3, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art

"Andreas Gursky." A retrospective of works by the German photographer covering 1984 to the present and exploring such subjects as tourism, architecture, sporting events, and techno-music raves; through 5/15. • "Van Gogh's Postman: The Portraits of Joseph Roulin." Five of the six paintings that the artist made of his friend and protector during 1888 and 1889; through 5/15. • "Collaborations With *Parkett*: 1984 to Now." An exhibition celebrating the museum's recent acquisition of artworks commissioned by *Parkett*, the contemporary journal of art and ideas; through 6/5. • "About Face: Selections From the Department of Prints and Illustrated Books." Modern and contemporary prints after portraits, by Dottie Attie, Max Beckmann, Richard Hamilton, Sherrie Levine, Pablo Picasso, and others; through 6/5. • "What is a Print?" Examples of the four main printmaking processes—woodcut, etching, lithography, and screenprint—shown with the tools used in their creation; through 6/5. • 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York

"Gay Men's Health Crisis: 20 Years Fighting for People With HIV/AIDS." A look at the role the Gay Men's Health Crisis has played in the ongoing effort to fight HIV/AIDS; through 9/10. • Art at the Table: Lotos Club State Dinner Menus, 1898–1922." Twenty menus designed for special dinners held by the literary club honoring Samuel L. Clemens, Booth Tarkington, Admiral Robert E. Peary, and other luminaries of the day; through 7/29. • "Working Women: A Century of New York Junior League Volunteerism." Photographs, clothing, and ephemera documenting the movement founded by Mary Harriman in 1901; through 8/12. • "Guys & Dolls: The Fabled Musical of Broadway." Scene designs, costumes, photographs, and ephemera drawn from the archives of composer Frank Loesser and playwright Abe Burrows that reveal how they turned the Damon Runyon story "The Idyll of Miss Sarah Brown" into the 1950 hit musical; through 6/10. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

National Academy of Design

"Selections From the Collection." Recently acquired works by National Academicians Sam Gilliam, Red Grooms, Malcolm Morley, and Larry Rivers, as well as masterworks by William Merritt Chase, Asher B. Durand, John Singer Sargent, George Tooker, and others; through 5/6. • "The Cos Cob Art Colony: Impressionists on the Connecticut Shore." Works by the group of American artists who gathered in the Cos Cob section of Greenwich, Connecticut, between 1890 and 1920, among them Childe Hassam, Theodore Robinson, John Twachtman, and J. Alden Weir; through 5/13. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. 12-5, Fri. 10-6, Sat. and Sun. 10–5; $5.

New Museum of Contemporary Art

"Paul McCarthy." The first U.S. survey of the Los Angeles-based artist's work, a fusion of sculpture and performance characterized by combinations of pop-culture clichés, social taboos, and art-historical references; through 5/13. • 583 Broadway (212-219-1222), Wed. and Sun. noon–6, Thurs.–Sat. noon–8 (free Thurs. 6–8); $6, $3 artists, students, and seniors.

New York Public Library

"Touring West: Nineteenth-Century Performing Artists on the Overland Trails." Objects, manuscripts, photographs, and ephemera relating to the individual artists and troupes who brought entertainment to the pioneers and miners living in the newly mapped territories of the American West; through 7/7. • "Heading West: Mapping the Territory." Sheet maps, photographs, atlases, and books relating to the mapping of the American West from the collection of the library's Map Division; through 5/19. • "Drawings by Charles Addams." A rotating selection of drawings by the *New Yorker* cartoonist; through 6/30. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

New-York Historical Society

"Out of Time: Designs for the Twentieth-Century Future." Visions of the future as seen through twentieth-century architectural renderings, models, and drawings; through 6/10. • "Choosing to Participate." A multimedia traveling exhibition sponsored by the national educational organization Facing History and Ourselves; through 5/27. • "Walk About: Past and Present Views of New York." Photographs of New York in the nineties by Richard Benson, Mitch Epstein, Ed Grazda, Thomas Roma, and Michael Spano; through 6/17. • "Irwin Silver: Nightwalks." Photographs of New York City at night that were taken by Silver between 1979 and 1989; through 5/20. • "The Sight of Music: Prints From the Collection of Reba and Dave Williams." Twentieth-century prints offering visual interpretations of music, by Chuck Close, Red Grooms, Roy Lichtenstein, and others; through 6/17. • 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

Isamu Noguchi Garden Museum

"Relocated: Twenty Stones From Japan." Sculptures made during the last six years of Noguchi's life at his studio in the village of Mure–cho on the island of Shikoku; through 10/31. • 32-37 Vernon Blvd. (718-278-2348), Wed.–Sun. 10–5, Sat. and Sun. 11–6; $4, $2 students and seniors.

P.S. 1 Contemporary Art Center

"Atelier van Lieshout: *Darkroom*." An outdoor installation by the Dutch artist Joep van Lieshout; through 5/29. • "Bernhard Martin: *Kings Corner*." An installation of a walk-in closet that opens to reveal a table dance scene designed for a one-person audience; through 5/29. • "Luigi Ontani: 1965–2001." The first U.S. retrospective of work by the Italian artist known for his elaborate installations and *tableaux vivants* (living paintings); through 5/6. • "Massimo Bartolini: *Untitled (Wave)*." An installation of a pool in P.S. 1's outdoor sculpture gallery; through 5/20. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Queens Museum of Art

"Gio Ponti: A Metaphysical World." Furniture, sculpture, and drawings by the groundbreaking Italian designer and founder of *Domus* magazine, including his Superleggera chair of 1957 made for Cassina; through 5/20. • "Around, Around, and Away—Not-a-Superhero and the Myth of New York." A wall drawing by Luca Buvoli accompanied by recorded narration and sound installations by Jeffrey Lependorf; through 5/27. • "Heart of Glass." Works by seven artists who take a conceptual and poetic approach to glass, among them Josiah McElheny, Katy Schimert, Kiki Smith, and Not Vital; through 5/27. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.–Fri. 10–5, Sat. and Sun. 12–5; $5, $2.50 students and seniors.

Smithsonian National Museum of the American Indian • 1 Bowling Green (212-514-3712), 10–5 daily; free.

Studio Museum in Harlem

"Freestyle." Works in various media on the theme of racial identity, by 28 emerging artists; through 6/24. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon–6, Fri. 12–8; $5, $3 students and seniors.

Whitney Museum of American Art

"BitStreams." An exhibition exploring the range of artistic expression made possible by digital technology, including installations, video, animation, photography, and sound pieces; through 6/10. • "Data Dynamics." Five new works of Internet art; through 6/10. • "Kenneth Josephson: A Retrospective." The first full-scale assessment of the work of this photographer, from his Conceptualist works of the sixties and seventies to his more recent images of street life in India, nudes, and European landscapes; through 5/27. • "The Things Themselves: Pictures of Dust by Vik Muniz." The artist's photographs of his drawings of dust based on photographs of minimalist sculptures in the museum's permanent collection; through 5/20. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.–Thurs., Sat., Sun. 11–6, Fri. 1–9 (pay what you wish every Fri. 6–9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

"Do-Ho Suh: Some/One." A new sculpture installation in which the Korean-born artist uses thousands of newly fabricated dog tags as his medium; through 6/29. • 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's

5/2 at 10 and 2: "Nineteenth Century European Art." On view from 4/28. 5/4 at 10 and 2: "Wine." On view from 4/28. • 20 Rockefeller Plaza (212-636-2000).

Doyle

5/2 and 5/3 at 10: "Couture, Textiles, and Accessories." On view from 4/28. • 175 E. 87th St. (212-427-2730).

Phillips

5/7 at 7: "Impressionist and Modern Art." On view from 4/30. • 406 E. 79th St. (212-570-4830).

Sotheby's

5/3 and 5/5 at 10:15 and 2: "Prints." On view from 4/28. 5/8 at 10:15 and 2: "Twentieth Century Works of Art, Part I." On view from 4/28. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries

5/7 at 10:30: "Modernist Posters." On view from 4/28. • 104 E. 25th St. (212-254-4710).

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Opening

See Jane Open

In the past five years, three restaurants have sprung up and fizzled out in this unlucky room on West Houston Street. This week, a pair of fresh-faced, eternally optimistic—aren't they always?—new owners do their utmost to reverse the curse with **Jane**, a casual spot featuring smartly affordable, creatively conceived American fare like fried oysters with creamed corn and red-chili vinegar, grilled hanger steak with Gruyère piroshki, and honey-braised pork with mascarpone polenta and orange-parsley salad. Since entrées max out at $19, you might feel less guilty splurging on the caramel-banana-cream pie with hazelnut brittle. (100 West Houston Street; 212-254-7000.)

Jane chef Glenn Harris, at left, and his partner, Jeffrey Lefcourt.

Photograph by Bruce Katz.

New and Noteworthy

★ A Salt & Battery
The folks from Tea & Sympathy have expanded their British empire with a fish-and-chips shop that literally reeks of authenticity. Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, Heinz baked beans, and the improbably edible deep-fried Mars Bars. Between orders, a relentlessly cheery staff spouts cockney slang while fry-chef Patsy Carroll—who used to cook in the British Merchant Navy and then, judging by his hoop earrings and Errol Flynn beard, turned pirate—cracks wise. • 112 Greenwich Ave. (212-691-2713). (I-M)

Al Baraka
Venture through this nondescript Upper East Side doorway and a man dressed from fez to slippers in Moroccan garb will guide you past the lounge, through a vest-pocket kitchen, and into a back room so ornately outfitted with North African paraphernalia that you'll feel transported—and perhaps a tad disoriented. So sink into a heap of embroidered pillows and go with the decidedly unhurried flow, which involves an assortment of vegetable meze, flaky b'steeyas, flavorful tajines, and hot mint tea. • 1613 Second Ave., nr. 84th St. (212-396-9787). (M-E)

★ Alain Ducasse at the Essex House
After a harrowing ride through the critics' spanking machine, six-Michelin-star chef Alain Ducasse has emerged if not triumphant then at least standing. All his Cartier pens have been dutifully stolen, the array of mysterious knives presented in a leather case is gone, but the extravagantly Art Deco cocoon of a room feels more like a $160–prix fixe Michelin supernova now that the kitchen has pulled up its socks. Dishes that were very good to begin with have gotten even better—pea soup with crab cakes; silken woodcock, pheasant, and foie gras terrine; halibut with sea-urchin custard; glorious cheese; luscious rhubarb clafouti—and even the few disappointments don't sting so badly now that the chastised Ducasse has shown us his warm and fuzzy side. • 155 W. 58th St. (212-265-7300). (E)

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: **(E)** = expensive; **(M)** = moderate; **(I)** = inexpensive. Restaurants listed accept all major credit cards, except where noted; **($)** = cash only; "AE only" indicates that American Express is the only accepted card.

★ Aleutia
You may have to navigate past the murky leather-swathed bar crowd and scurry up the industrial steps to escape their piercing mating calls, but forsooth, there is light at the top of the stairs. In fact, if Aleutia is willing to shift its priorities a bit, it has the potential of being considered among the city's most inventive and satisfying seafood restaurants. Vibrantly flavored dishes like citrus-grilled octopus and pancetta-wrapped cod provide life-preserving—make that -affirming—distractions from the hormonally raging sea around you. • 220 Park Ave. So., at 18th St. (212-529-3111). (E)

Alphabet Kitchen
In a long, lofty room outfitted with a colorful mosaic alphabet and a dining counter flanking an open kitchen, chef Liz Arana (late of Provence) offers Spanish- and Portuguese-flavored food calibrated to every appetite. Nibble on such tapas as crab empanadas and Serrano ham, or tear into a moulard-duck cassoulet or roast suckling pig with grilled persimmon. In warm weather, seek refuge—and your choice of sangrias—by the stone waterfall in the backyard. • 171 Ave. A (212-982-3838). (M)

★ Annisa
Deft designer tricks like a raised dining space in soothing shades of off-white, and secluded nooks give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic, so pay special attention to the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M-E)

Artisanal
If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. If not, feed your Appenzeller addiction at the retail cheese counter, which also carries crusty loaves of Balthazer Bakery bread. • 2 Park Ave., at 32nd St. (212-725-8585). (M-E)

Banjara
In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are cliché-free. And chef Tuhin Dutta's unusual dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian potpie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. (212-477-5956). (M)

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, the grilled wild mushrooms with polenta crostini, and savory braised spare ribs. And desserts like sensational lemon "pudding" with candied orange peel are luscious variations on a Tuscan theme. • 45 E. 22nd St. (212-982-8422). (E)

Bot
The all-plastic décor at this NoLIta spinoff of Chelsea's Bottino refutes every Tuscan-trattoria cliché in the book, but the simply prepared, flavorful food and the mostly Italian wine list are reassuring proof that a traditional heart beats inside its ultramodern body. The iMac-hued garden room is linked to the

front lounge by a serpentine expanse of chartreuse wall and an open kitchen and bar, which dispense fresh salads, satisfying pastas, and fruity Prosecco cocktails in equal measure. • 231 Mott St. (646-613-1312). (M)

☆ Brasserie 8 1/2
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue-green one) is better. • 9 W. 57th St. (212-829-0812). (M-E)

★ Caffé La Grolla
The itty-bitty offshoot of Ristorante La Grolla performs three essential functions: It accommodates 28 extra bodies; it provides a more casual, late-night alternative to its popular parent; and it delivers. The menu's an appealing mix of La Grolla classics its regulars can't live without (veal scallopine, scrumptious artichokes) and brand-new dishes like supernally moist roasted pork loin and Neapolitan-style pizzas. • 411A Amsterdam Ave., nr. 80th St. (212-579-9200). (I-M)

★ Caffè Linda
Caffè Linda is a refuge for homesick Italian expats as well as midtown desk jockeys hungering for good food and a warm welcome. Owner Claudio Marini graciously provides both: Every meal begins with complimentary bruschetta and ends with a stick of Wrigley's with the check. In between, there's simple, satisfying salads; sandwiches; a dozen or so impeccably al dente pastas; and dinner specials like stewed rabbit with mashed potatoes and sautéed calamaretti with avocado. • 145 E. 49th St. (646-497-1818). (I-M)

Centolire
Pino Luongo seems to open a restaurant a year, and when you're that prolific, it helps to have a gimmick. At his slightly rusticated remake of the old Celadon space, the theme is Italian-American, a cooking style that's enjoying a bit of a kitschy comeback. Everything on the menu is labeled either Old World (like timpano, à la *Big Night*) or New World (the more genteel mezze maniche with cauliflower confit). And anything with a little pot-shaped symbol next to it is slowly baked in terra-cotta, a technique that seems to have bridged both chronological and continental divides. • 1167 Madison Ave., near 86th St. (212-734-7711). (M-E)

★ Convivium
The restaurant scene in Park Slope has gravitated ineluctably to Fifth Avenue, where this rustic osteria has staked its own atmospheric claim. Communal farmhouse tables, candlelight, and rusted iron farm implements on the wall conspire to create an old-world ambience—that, and the untranslated Mediterranean menu, which changes often, and incorporates dishes from Italy, Spain, and Portugal. The whole grilled fish, the steak for two, the seafood couscous, and the pastas are highly recommended, so make every effort not to OD on the tapas-like appetizers. • 68 Fifth Ave., nr. St. Marks Pl. (718-857-1833). (M)

D'Artagnan, The Rotisserie
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M-E)

★ Dim Sum gogo
What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme, four different sauces, and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I-M)

☆ The Dining Room
You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well, then don't you wish you were at one? This scrumptious example of turning lemons into lemon soufflé not only transforms an awkward layout into a series of cozy hideaways but it gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M-E)

District
At this new hotel restaurant, David Rockwell's design makes playful reference to the theater-district locale, and Sam DeMarco's menus make mouthwatering reference to the fun, original food he popularized downtown at First. For breakfast, there's the Scramble (smoked salmon, cream-cheese fondue, latkes, and dill-caper gremolata). For lunch, "double features" like potato pierogi with a brisket sandwich. Plus a $28 pre-theater dinner and a late-night "mini-bar." • 130 W. 46th St. (212-485-2999). (M)

Emo's
This spiffy spot hopes to give the neighborhood's plethora of sushi bars and Chinese takeouts some much-needed competition by introducing Upper East Siders to the kimchee-spiked pleasures of Korean cooking. Savory scallion pancakes called pajan come with calamari, scallops, and shrimp; tofu-stuffed dumplings are adeptly pan-fried. The menu features bibimbop and all sorts of seafood, but none of that participatory grill-your-own barbecue, which should ensure a smoke-free evening. • 1564 Second Ave., near 81st St. (212-628-8699). (M)

☆ Fleur de Sel
Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. His $52 prix fixe menu is small and changes daily, so there's no telling when you might see that lobster-avocado salad or venison fillet with juniper berries and orange zest again. • 5 E. 20th St. (212-460-9100). (M-E)

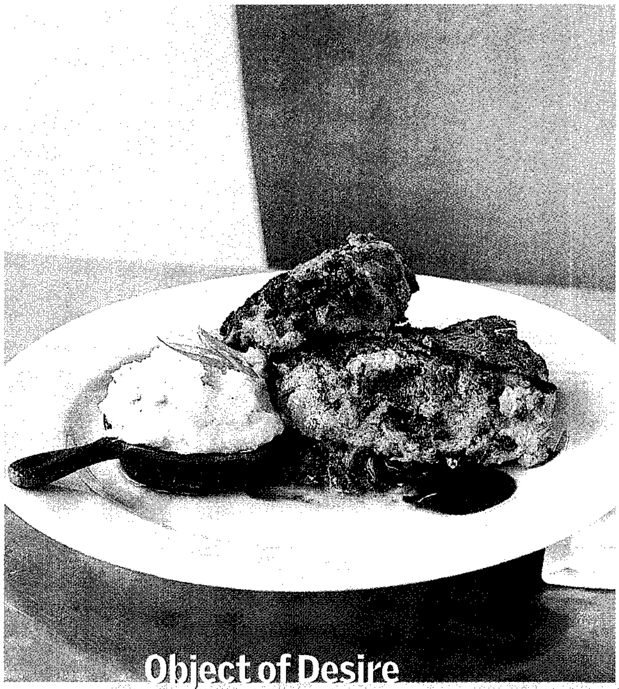
★ 44 & X Hell's Kitchen
John Tesar's inspired new American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find such good food and friendly service this far west. After feeding Wall Street warriors downtown at Vine, Tesar's traded in some of his fancier flourishes for a renewed focus on down-home dishes like rich and gooey mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and individual meat loaf swathed in tomato sauce. • 622 Tenth Ave., at 44th St. (212-977-1170). (M-E)

★ Gnocco Caffe
Co-owner Pierluigi Palazzo named this East Village café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di Parma. But just to complicate matters, the gently-priced menu also offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork tenderloin lavished with Parmigiano-Reggiano shavings and an aged-balsamic emulsion. • 337 E. 10th St. (212-677-1913). (I)

★ Hampton Chutney Co.
SoHo can be a soulless place, not to mention maddeningly expensive, and in desperate need of good karma and cheap, delicious grub. This eighteen-seat offshoot of a popular Amagansett enterprise satisfies both criteria with its Indian-chant soundtrack, gurgling fountain, and addictive dosas and uttapa made from rice-and-lentil flour and stuffed or topped with everything from traditional spiced-potato-masala to untraditional tuna and avocado ($6.50 to $10.50). Plus daily soups, chai teas, cardamom coffee, and fudgy brownies. • 68 Prince St. (212-226-9996). (I) ($)

Hudson Cafeteria
The room is big, dark, incredibly handsome, cavernous, more humming than boisterous, unfocused but friendly. Think of Hudson Cafeteria as a community center for the privileged. And while the food tries to be more ambitious than that of its downtown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest is beef stew, macaroni and cheese (without the foie gras), and a banana split. It's become very canny to claim discomfort with comfort food, but those eating it here want more and couldn't care less. • 356 W. 58th St. (212-554-6500). (M-E)

★ Inside
Charleen Badman used to cook at the



Object of Desire

Chop Shop

The Cordon Bleu–trained chef Barbara Bogart, an alumna of Mesa Grill, Le Zoo, and Tribeca Grill who most recently wowed us with inventive Italian cooking at Brooklyn's Osteria Fernicola, has re-emerged at the newly expanded and renovated **Rocking Horse,** the always bursting-at-the-seams Mexican restaurant in Chelsea. Her well-traveled, sophisticated touch is already apparent in dishes like this: mustard-and-guava-paste-crusted lamb-loin chops served with garlic-enhanced mashed yucca and a faintly sweet and floral guava-creamed spinach. (182 Eighth Avenue, near 19th Street; 212-463-9511.)

Photograph by Carina Salvi.

Ask Gael

She's a foodie. I'm romantic. Tonight is special.

Now, in the too-brief rapture of Manhattan spring—between vernal monsoon and summer simmer—dine by candlelight on the new terrace at **March**. You'll feel bigger than Mr. Big in the cocoon of the house's precision service. And your adored culinary fussbudget may be stunned and pleased, as I was, to find that co-owner-chef Wayne Nish has shed his obsession with Japan and the laughably itsy. He's found a new exuberance with a little more cream and butter here and a bow to the rustic *grand-mère.* Sign on as we did for the dual five-course tasting menu ($145 with wines chosen to match, $95 without), and be wreathed in a truffly, buttery haze of vegetable fricassee with its scattershot of coarse salt while your foodie explores sweet-pea flan with morels. The two of us, sharing the generous pour of a single wine tasting, loved the rich nectar of a Sonoma Cutrer Chardonnay with both our second courses: tenderest Muscat-scented lobster on lobster polenta, and silken slow-roasted salmon with single-malt whiskey and a jolt of old-fashioned cream. Okay, there is seaweed in that salmon, too—it's not easy to break the habit cold turkey. And maybe the obligatory grape-nut rap with each new pour is a bit disruptive. But if wild about the '96 Louis Lequin "Les Charmes"—elevating both spit-roasted rabbit and the amazingly moist chicken in spice-mulled pear cider—you'll want a little info so you can buy some. All this is mere foreplay, climaxing in wonderfully rustic lamb shoulder with fennel purée and an acid hit of preserved fennel for you, and an astonishing confit of aristocratic pig with Middle Eastern spices, pearl-onion coulis, and olives for her. Tart apple jelly clears the palate for two different trios of Stacie Pierce's unfussy desserts: refreshing tropical-fruit parfait, tangy lemon mille-feuilles with powerful raspberry sorbet, warm apple tart in an almond crust, her signature baked Alaska. Then petits fours and irresistible almond praline. As for the $425 tab (if you must have beggar's purses and champagne too) . . . I hope you can write it off. And if not, the sensual thrill should easily last over the weekend, maybe longer. (405 East 58th Street; 212-754-6272.)

Lobster Club, but she always wanted her own place. Now, with the help of Anne Rosenzweig, her former boss and current partner, she's got one. Badman's style of cooking is influenced by her working vacations in places like Italy, where she learned to make ravioli, and Chez Panisse, where she immersed herself in the sort of hyper-seasonal cooking she's brought to this casually elegant dining room, with nothing breaking the $20 barrier. There's a small, appealing wine list, weekend brunch, and for inveterate nibblers unwilling to commit to a full meal, a bar menu offering mussels and Welsh rabbit (providing the gratis papadums and fried plantains won't hold you over). • 9 Jones St. (212-229-9999). (M)

It's Greek to Me

In case the name doesn't give it away, the blue-and-white color scheme and the panoramic photos of Aegean island life let you know what you're in for: fresh, flavorful Greek fare, from garlicky skordalia to heaping souvlaki platters, a great value at $10.95, including grilled pepper and tomato, tsatsiki, and lemon-and-oregano-dusted fries. • 128 E. 7th St. (212-473-0220). (I–M)

★ Javier

There may be no better chicken sandwich than the pressed pollo asado at this friendly café and takeout shop, a no-frills storefront where chef-owner Javier Martinez supplements his grandmother's Puerto Rican recipes with a limited menu of Latin-Caribbean classics. The chicken is moist and succulent, the ajilimojilo sauce redolent of garlic and lime, the pan de manteca crusty and compact. But save room for main dishes like tender roast pork (pernil) accompanied by deeply flavored beans and rice and daily specials like smoky white-bean soup and chorizo-flecked tortilla espanola. The coffee is strong and smooth, ideally drunk with a sweet, flaky quesito or a slice of coco-piña cake. Eat in, take out, or call for delivery. • 70 Greenwich Ave. (212-929-7878). (I)

Jimmy's Uptown

Jimmy Rodriguez's new joint brings a little bit of SoHo to Harlem. The former residential space on Adam Clayton Powell Jr. Boulevard has been decorated with half-moon leather banquettes and luminous Lycra lamps. There is foie gras on the menu (served atop sweet calabaza squash); filet mignon with horseradish-flavored grits; and plump, pecan-crusted catfish fillets. Some of Jimmy's culinary experiments are more successful than others, but the hopping uptown scene is worth the trip. • 2207 Adam Clayton Powell Jr. Blvd. (212-491-4000). (E)

La Palapa

The chef at this friendly East Village oasis grew up in Mexico, under the pervasive culinary spell of cookbook author and avid gardener Diana Kennedy, a family friend. That might account for the menu's reliance on fresh herbs, and its creativity. Rices are flavored with tomato, saffron, and tomatillo; moles concocted from sesame seeds, pumpkin seeds, and guajillo chiles. The skirt steak soaks up its tequila marinade, cactus comes in a casserole, and chiles rellenos float uncharacteristically in tomato broth. • 77 St. Marks Pl. (212-777-2537). (I–M)

★ Le Zinc

Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I–M)

★ Locanda Vini & Olii

A beautifully restored 130-year-old Clinton Hill pharmacy complete with apothecary drawers and rolling ladders right out of Henry Higgins's library is the charming backdrop for this terrific Tuscan restaurant. Two young chefs recruited from Italy turn out uncommon antipasti and salads; main dishes like rabbit civet; and a wealth of exquisitely sauced pastas like carrot maltagliati with fava beans. The excellent house wines are sold "consumption"-style. The bottle is left on the table, you help yourself, and whatever's left is theatrically measured with a homemade stick. It's the most fun you can have in a drugstore without a prescription. • 129 Gates Ave., Brooklyn (718-622-9202). (M)

★ Los Dos Molinos

Not since Drew flashed Dave has Manhattan witnessed a hotter display than the one at Los Dos Molinos—the Union Square branch of the popular Arizona restaurant. The slow, satisfying burn begins with chips and fiery salsa and continues with familiar but superlative Mexican-American fare. Entrées like irresistibly hot "adovada" pork ribs come with rice and beans, a good homemade flour tortilla, and an apology in advance printed on the menu: "Sorry we do not provide a mild sauce, I do not know how to make 'mild,'" reads the chef's mission statement–indemnity clause. • 119 E. 18th St. (212-505-1574). (I–M)

★ Lotus

Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice-guy owners keep it friendly. And chef Richard Farnabe keeps you well-fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M–E)

★ Macelleria

Vegetarians beware: The name is Italian for "butcher shop," which the cozy back room still resembles, and the space used to be a meat locker. But there's much more to chef Jeffrey Edwards's menu than his dry-

Photograph by Kenneth Chen.

aged porterhouse for two. Whole peppercorns enliven Gorgonzola salad dressing. Zesty fennel sausages adorn a cannelini-bean stew. Delectable pastas are served with hearty ragus, perfect for fall. • 48 Gansevoort St. (212-741-2555). (M)

☆ Mangiarini

There may be more Italian restaurants on the Upper East Side than there are cannoli on Mulberry Street, but few as bare-boned chic as this one. The designer of the Calvin Klein boutique went commensurately minimalist at this narrow 30-seater, where spaghetti with lemon and basil and sandwiches like prosciutto and melted goat cheese on semolina flatbread are as stylishly stripped down as the décor. • 1593 Second Ave., nr. 83rd St. (212-734-5500). (I)

MarkJoseph Steakhouse

"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar to habitués of that steak shrine across the river, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M-E)

★ Mary's Fish Camp

Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl Oyster Bar: The West Village is now home to *two* sources of world-class lobster rolls, silken clam chowder, and fragrantly moist, herb-stuffed whole fish. One of Pearl's chef-partners left to open this sunny corner spot equipped with a tin ceiling, a curved stainless-steel counter (ten tables, too), and new additions to the Pearl repertoire, like crispy kernel-studded corn fritters and a lush, sherry-enhanced lobster potpie. • 246 W. 4th St. (646-486-2185). (M)

★ Merge

Chef Sam DeMarco and his partners have a knack for creating neighborhood restaurants good enough to leave your neighborhood for. At Merge, in the former Indigo space, they've done it again. A cool, comfortable room, a friendly staff, a festive mood, signature "tiny tini" cocktails, and DeMarco's inspired multiculti neo-American cooking are an irresistable draw for locals as well as interlopers. Sunday evenings, "Gino's *Soprano* Style Dinner," a $25 prix fixe Italian-American feast, is an absolute steal. • 142 W. 10th St. (212-691-7757). (M) AE only

Meskerem

Hell's Kitchen's preeminent source for savory Ethiopian stews and the crêpelike injera used to scoop them up has spawned a snug subterranean branch downtown, in the heavily trafficked midst of gyroland and cappucinoville. Combination platters are perfect for sharing, and the hand-to-mouth technique gives new meaning to the practice of breaking bread. • 124 MacDougal St. (212-777-8111). (I-M)

NL

NL claims to be the first Dutch restaurant to open in Manhattan since Peter Stuyvesant's time. This may or may not be true, but given the tepid reputation Dutch food has developed over the past 350 years, NL is a minor revelation. The tiny storefront space looks like it's been lifted directly from some clean, modernist precinct of Amsterdam itself. The food's equally well packaged, especially an exotic version of hare stew, and the herring tartare. • 169 Sullivan St. (212-387-8801). (M)

★ Orsay

The new version of *The Exorcist* isn't nearly as chilling as what Jean de Noyer must have gone through ridding the demons from this place. But from the ash of Mortimer's musty chicken hash, Orsay has risen, a brasserie swirling with seductive arches and good cheer, giving the Upper East Side the kind of French ickle it sorely needs. The former regulars never had t so good. Do you think they'd know the diff? • 1057 Lexington Ave., at 75th St. (212-517-6400). (M)

★ Picasso Cafe

Chef-owner Michele Colonna's pizza has cultivated a loyal following including connoisseurs like Jim Lahey, owner of Sullivan Street Bakery and a trusted arbiter of all oven-baked things—and it's no wonder: His pies are superbly charred, ultra-thin-crusted gems arrayed with homemade mozzarella, a mildly sweet tomato sauce, and the perfect ratio of toppings to crust. There's also a growing fan base for his bruschetta heaped with arugula and ripe tomato, hefty sandwiches on freshly baked focaccia, pasta, and entrées like grilled lamb chops with sage and balsamic vinegar. • 43 E. 29th St. (212-696-4488). (I-M)

☆ Pico

Chef John Villa (JUdson Grill) takes a new old-world approach at Pico, his stylish Portuguese-inspired restaurant in an old Bazzini nut plant in TriBeCa. Proximity to the Hudson befits mostly seafood starters like steamed cockles with fava beans and vinho verde while second courses like spit-roasted suckling pig with a citrus-and-honey glaze marry the rustic with the refined. The blue-and-gold color scheme is not the work of a University of Michigan grad but a tribute to Portugal's ubiquitous palette. • 349 Greenwich St. (212-343-0700). (E)

★ Pipa

Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish (sort of). A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, all of which undergo subtle and delicious transformation in the chef's inventive hands. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate dipping sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis with serrano ham hanging from beams and walls studded with enough shells to stock Sanibel Island. • 38 E. 19th St. (212-677-2233). (M)

Plate 347

We can imagine the astonished passerby's reaction: There's steak-frites in them thar hills, otherwise known as the bistro-deprived no-man's-land between Stuyvesant Square and Kips Bay. It's just what the neighborhood needed: mussels, warm goat-cheese salad, braised lamb shank, and an estimable bleu cheese burger. Bonus points: superfriendly service and a nice-sized garden. • 347 Second Ave., nr. 20th St. (212-388-0526). (I-M)

Q Bar

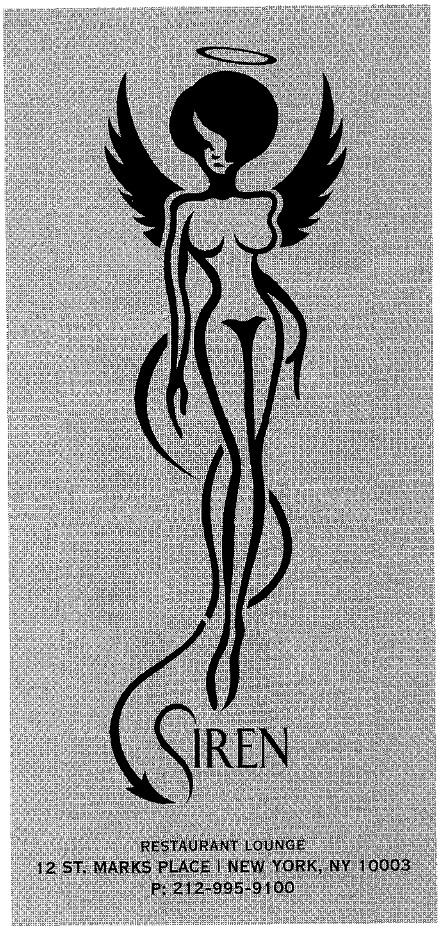
What the diminutive West Village restaurant formerly known as EQ has lost in quiet elegance and big-ticket garnishes like caviar and truffles, it's gained in casual, streamlined décor and a much more affordable, Asian-accented menu that changes nightly but usually offers some form of raw shellfish, one root-vegetable purée or another, and chef Enrico Wahl's own invention, dough-wrapped chicken strudels (somehow akin to pigs-in-blankets, and equally addictive). • 267 W. 4th St. (212-414-1961). (M)

★ Quartino

All that separates this rustic Italian osteria and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; pasta; pizza; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also (with one or two exceptions) doctors. • 21 Peck Slip (212-349-4433). (I-M)

Red Bar

This popular Southampton-spawned canteen, where the potted palms cast soothing and romantic Rick's Café-like shadows, launched on the Upper East Side with caviar dreams and a $34 rack of lamb. Since then, it's wisely (and perhaps involuntarily) instituted a seriously philanthropic $25 prix fixe, but if you're not pinching pennies, there's still lots of modish and flavorful food to choose from, like fabulous endive salad with Stilton, pears, and hazelnuts; tremulous grilled Atlantic salmon with truffled celery-root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purée; and pan-roasted wild striped bass in a fines herbes vinaigrette. • 339 E. 75th St. (212-472-7577). (E)

☆ Rose Water
Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb brik. But his tenure at Savoy, where he met partner John Tucker, is equally conspicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomatoes in the summer. But the careful service, Brooklyn-mellow ambience, and sublime breaded pork chops are good year-round. • 787 Union St., Brooklyn (718-783-3800). (M)

Rothmann's Steakhouse & Grill
Chef Robert Dickert, an alumnus of Bobby Van's and Roslyn's Bryant & Cooper, might have a genetically predisposed way with dry-aged beefsteak—his grandmother was Peter Luger's niece. He carries on the family tradition with a $132 porterhouse for four. And he breaks it too with "Asian fried calamari" and something called West Coast chicken. • 3 E. 54th St. (212-319-5500). (E)

Sabor
As the abiding popularity of tapas proves, grazing never goes out of style. Customize a tiered tray of pan-Latino nibbles like shrimp empanaditas, octopus salad, smoked-chicken croquettes, and tuna seviche and watch the Upper West Side roll by, in all its dog-walking, stroller-pushing glory. • 462 Amsterdam Ave., nr. 82nd St. (212-579-2929). (I-M)

★ Sandro's
Though neither as ingenious as Babbo nor as familiar as Baldoria, Sandro's cooks the kind of forthright, robust Italian food you wish you knew how to make in your own home. In a room as basic as his flavors are direct, bucatini amatriciana resonates, snapper satiates, lemon pasta invigorates, and the fried artichokes tickle at least two senses. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

★ Scotch Bonnet Jamaican Gourmet
Dawn D'Aguilar graduated from a pair of Wall Street lunch carts to this underlit, bare-bones garment-district joint, where Bob Marley's on a muted video loop, Steel Pulse is on the sound system, and the powerful flavors of Jamaica emanate from the (sometimes plodding) kitchen. "Cha-cha" chicken, tender morsels of hacked meat, are swaddled in a mildly spicy sauce studded with pineapples and onion; crispy codfish fritters come with a fiery dip so popular D'Aguilar's planning to bottle it. And truly spectacular homemade drinks (subtle sorrel, frothily sweet soursop, and bitter mauby among them) soothe the slow burn. • 32 W. 31st St. (212-594-7575). (I-M)

Shangrila
Home to four momo-slinging kitchens at last count, the East Village may well be New York's Little—make that tiny—Tibet. This particular source of savory dumplings, flavorful noodle soups, dense steamed buns, and a handful of Japanese recipes the chef picked up during a stint at Honmura An is owned by the extended family behind Himalayan Vision, a clothing-and-gifts shop two doors down. The stylish design (bamboo dropped ceiling, concrete-and-wood floor) and appealing menu reveal that a good eye and a discerning palate run in the family. So, we presume, does the secret behind that killer hot sauce. • 129 Second Ave. (212-387-7908). (I-M)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Tapika, Michael Jordan's, and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse menu with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the former Asti's space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M-E)

Tao Asian Bistro
The team behind Rue 57 has transformed the old Palace movie house into a pan-Asian place where the terminally indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private dining room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace, no doubt. • 42 E. 58th St. (212-888-2288). (M)

First Taste

Ouest-ward Ho

When one hears of New York chefs who develop a loyal following as they move from restaurant to restaurant, Tom Valenti (pictured, left, with partner Godfrey Polistina) is high on everyone's list. His powerful style with layers of distinct flavors is romantically American. Romantic, as in lush and full like Beethoven, and romantic as in, for some indefinable reason, a series of restaurants (Alison on Dominick Street, Cascabel, BUtterfield 81) well suited to people in love or hoping to be. His new **Ouest** continues this tradition of bold flavors and romance in the air. Maybe it's the banquettes and booths (no tables stuck in the middle of the floor) that make for intimacy, or the dark woods and deep burgundies that Valenti favors, or maybe it's the gentle touch that Valenti has with burly ingredients like house-smoked duck breast with crispy poached egg and dandelion greens, or lightly smoked salmon with braised leeks and fingerling potatoes, or velvety braised short ribs and equally unctuous bacon-wrapped pork. "We also plan serious burgers and sandwiches at the bar," Valenti promised recently, just after returning from his cabin on the Beaverkill. "Hope I get up for some more trout fishing this year, but I doubt it." For the foreseeable future, Valenti will have to put aside his love of the fly rod for full-time romancing the stove. (2315 Broadway, at 84th Street; 212-580-8700.) PETER KAMINSKY

Tappo
The menu says "baby," but this is a big baby octopus, all in one piece, brilliantly caramelized and meltingly tender, a triumph. It's just one of the mostly oversize Mediterranean appetizers, best followed by a pasta from the list of daily specials—sensational maltagliati with Genovese ragù, or luscious spinach-and-ricotta raviolini in a fresh tomato sauce—and then perhaps a grilled sirloin with arugula and Parmesan for the table to share in this romantically dim flea market of a room. (Yes, a lot of the furniture is for sale.) • 403 E. 12th St. (212-505-0001). (M)

★ Todd English's Olives NY
Chef Todd English has a genius for artful, Hungry-Man dishes. He stuffs his pastas with delectable fillings (sweet chestnuts, shredded veal) and slathers them with creamy cheeses. He moulds cupolas of foie gras flan, builds pagodas of hanger steak, constructs pill boxes of tuna tartare with crunchy shrimps buried at the base. It's delicious, but a little overwhelming, especially if you tag on thrombotic desserts like the peppermint bombe (creamy chocolate with mint syrup inside). The cramped, frenetic space (in the lobby of the Union Square W Hotel) makes lunchtimes a more restful experience. • 201 Park Ave. So. (212-353-8345). (E)

Town
Geoffrey Zakarian isn't new to chic hotel restaurants. He made his name cooking at "44," after all. But now, as chef-owner of the sleekly luxurious restaurant inside the new Chambers hotel, he's making every effort to break away from the boutique bunch with dishes like cod "pot roast"; veal tongue Basque-style; halibut with pork belly and black trumpets; even an updated pastrami sandwich. A boon for the frequent flyer: he plans to change his menu monthly. • 15 W. 56th St. (212-582-4445). (M-E)

★ Triomphe
Now that 44th Street west of Fifth is hotel row, the venerable Iroquois has emerged from its midlife stodge with a $13 million makeover and a pocket-size restaurant. Perhaps the prices could be sweeter, but there is refreshing pride in the serving crew, and much to savor on Steven Zobel's menu: tender braised rabbit, oysters simmered in Vermouth cream, sautéed chicken livers, and a commendably serious steak. • 49 W. 44th St. (212-453-4233). (M-E)

Veg-City Diner
The first in what will likely be a chain of fast-food vegetarian restaurants under the same expansion-minded ownership as Burritoville, this converted Greek coffee shop retains its original Formica counter and cozy booths. But the revolving cake cabinet has been freshly stocked with high-cal goodies from Cupcake Cafe, and the short-order cooks rehabilitate the usual greasy-spoon suspects like BLTs and Sloppy Joes by substituting tofu or textured vegetable protein for meat. • 55 W. 14th St. (212-490-6266). (I)

Virot
Before opening the restaurant at the new Dylan hotel, Didier Virot toiled away under Jean-Georges Vongerichten at JoJo and Jean Georges. Now, in a sedate reconfiguration of what used to be a grand ballroom, he's serving $49 prix fixe meals of his own design ($75 for the tasting), featuring the luxurious likes of scallops baked in the shell with sea urchin, and broiled crispy squab with oatmeal-porcini cake. • 52 E. 41st St. (646-658-0266). (E)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the swee strawberries that garnish his elderflower sorbet. Don't miss the quark dumplings. • 344 W. 11th St. (212-352-2300). (M-E)

Photograph by Bruce Katz

Manhattan

Lower New York

★ Alfanoose
This spotless but otherwise nondescript falafel joint flanked by $10 discount emporiums, makes the best—and neatest—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers, flatbreads as well as suberb lamb or vegetarian kibbeh. • 150 Fulton St. (212-349-3622). (I)

★ Aquagrill
Ever since we tasted chef-owner Jeremy Marshall's inspired falafel-crusted salmon, the notion of a naked pink fillet has been tough to swallow. But despite the high level of cooking, an offbeat and well-priced wine list, and unexpected grace notes like a welcoming *amuse-bouche* and complementary petits fours, it's still a rollicking neighborhood spot, where you can park yourself at the lively bar and watch the dexterous oyster shucker in action. • 210 Spring St. (212-274-0505). (M-E)

★ Canteen
It's not that the food is bad; just that it can't compete with the furniture (the orange-wool-upholstered chairs in particular). Executive chef Matthew Kenney has veered off his Mediterranean path to make people-pleasing comfort food like macaroni and cheese, rendered here with Wisconsin Asiago. An abbreviated menu is available late at night, when those fabulous chairs are most in demand. • 142 Mercer St. (212-431-7676). (M)

Divine Bar
The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine, and a similar menu of appetizer-size plates. Selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. • 55 Liberty St., second floor (212-791-WINE). (I-M)

The Greatest Bar on Earth
This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers and, of course, tourists. The view, obviously, can't be beat, and the snacky menu includes bites like fried calamari, barbecued ribs, and sushi. • 1 World Trade Center, 107th floor (212-524-7000). (M)

★ Next Door Nobu
Set in a stunningly clever David Rockwell-designed room as homespun as it is elegant, Nobu Matsuhisa's simpler version of his South American-flecked Asian cooking matches its décor by making Nobu's genius even more accessible. The only thing we'd change is the no-reservations policy. Come early, come late, come on Monday. Come Saturday, if you're nuts. • 105 Hudson St. (212-334-4445). (M-E)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M-E) AE only

★ Vine
It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game to gamble. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and private party space (plus extra lunch seating) downstairs in what used to be, and still resembles, bank vaults. • 25 Broad St. (212-344-8463). (E)

★ Wild Blue
It sounds like a bar right outside the NASA compound, but in fact, it's an intimate, upretentious room that doesn't try to compete with the famous view. Chef Michael Lomonaco's menu is solid, su-

CULKIN *Continued from page 37*

I'm getting back to work and now he decides to make contact," says Culkin.

In fact, Kit Culkin actually flew to London, where he slipped into the theater unnoticed to see one of his son's performances. Kit now lives in a two-bedroom condo in Phoenix, Arizona, with a woman named Jeanette Krylowski. Kit would not be interviewed for this article, but Krylowski—who sent several letters to the editors of British newspapers—was only too happy to send a series of lengthy e-mails and to speak on the telephone despite Kit's disapproval. "If he finds out I'm talking about Patti, he'll be really angry," she says. "But I don't think he'll leave me." To hear Krylowski tell it, he'd better not: "I don't know what he'd do if I wasn't in the picture. I honestly think he'd be dead."

Krylowski is now a day trader, but when Kit first met her—long before he and Patricia Brentrup separated—she was working at a wildlife preserve with lions and tigers. "Now we just have a *small* cat and a huge iguana, a macaw, and a Great Dane that we rescued and nursed back to health." Kit, she says, aches for the children he never sees. "He rents their movies and he closes the door, and then he won't talk the whole next day."

As Krylowski sees it, Patricia Brentrup turned her children against their father. "After 1990, she got real resentful—I think envy is a better way of putting it. My analysis is she was the only one not getting famous and she felt left behind," Krylowski says. "The kids do what Mom tells them to, because through the years, Mom had said, 'Your father doesn't love you, your father doesn't love you.'

"This is how I know it got really bad: We had Kieran here for three days, and all he did while he was here was bitch that he didn't get to spend enough time with his dad. I found out later when I read the court case that they claimed he had been *kidnapped* to Arizona. Kidnapped!" she fumes.

"Kit's an old-fashioned guy, and he believes in marriage," she says. "So his position through the court case was, *She's the mother of my children*, and he would not be the one to talk badly about her. He still won't. He figures, *They hate me; if they find out what she did, will they hate her too? Let them have their mother.*"

Krylowski is angry with Macaulay for alleging abuse. "The whole family might have had three spankings in their whole lives," she says. "And that stuff about sleeping on the couch? When they moved into the new apartment, Kit bought all this furniture

(Continued on page 112)

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perlative American, with a touch of the steak house in side dishes like creamed spinach and butternut-squash hash. Don't wait for a special occasion to take the 107-flight elevator ride. • 1 World Trade Center, 107th floor (212-524-7107). (E)

Windows on the World
Yes, tourists love it. But Michael Lomanaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

Below 14th Street, East

★ Flor's Kitchen
Flor Villazan's family recipes are the South American equivalent of its surrounding neighborhood's Ukrainian comfort food: solid, soulful, and filling. You could easily make a meal of appetizers, like spongy arepas stuffed with chicken or scrambled eggs (or, this being the East Village, tofu and vegetables); Jamaican patty-like empanadas criollas; and the deliciously sweet cachapa, which arrives off the griddle under a blanket of melting mild white cheese. • 149 First Avenue (212-387-8949). (I)

★ Gotham Bar & Grill
What began with an unfocused menu of Americana in a raucous eighties-style grand café has mellowed over two decades into a trusted classic with chef-partner Alfred Portale relentlessly pursuing perfection in the kitchen. Settle into a cocoon of relaxed and confident service—informal but informed, friendly but unintrusive. Then, depending on the season and the market, rediscover Portale's discipline and the refinement of his taste in a lush truffle-oil-perfumed risotto with caramelized sweet turnips, duck confit, and savoy cabbage. Or in a rustic and garlicky white-bean soup with floats of rabbit confit and wilted greens. Or in seared yellowfin, caramelized and tender, propped alongside pappardelle rolled around caponata in which each vegetable is like a jewel. • 12 E. 12th St. (212-620-4020). (E)

Komodo
Mexican-Asian fusion cooking is such a natural pairing that it's a shame you can't find more guacamole spring rolls around town like the ones served here with roasted-tomatillo salsa. Some of the descriptions of the dishes on the menu may sound a little busy, but nearly everything works, including calamari stuffed with huitalacoche and a miso-cider-glazed center-cut pork chop with an apple-chorizo stuffing. The room is loungey cool, but owner Gary Chiappa works it like a neighborhood mom-and-pop shop. • 186 Ave. A (212-529-2658). (M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Prune
There's not a wrinkled plum in sight at this American bistro. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose quirky bar menu includes Triscuits alongside serrano ham with fresh figs must be. Minus the traditional categories for appetizers, main courses, and sides, the menu gives as prominent placement to vegetables like creamed corn and roasted beets as to the more entrée-ish capon on a savory garlic crouton, or the pastrami duck breast with a rye-flavored, fried-shallot omelet. • 54 E. 1st St. (212-677-6221). (M)

Siren
Aside from some strange and funny cabaret acts and a D.J. spinning to a boisterous young crowd, the spotlight at this East Village mini supper club is on chef Patrick Fromm's accomplished French-and-Asian-accented American cooking. Try the triple-tiered appetizer trays the menu calls "trilogies," which include a choice of everything from spicy "lollipop" wings to foie gras to sashimi, or opt for more substantial fare like homemade tagliolini with wild mushrooms and barbecued filet mignon. • 12 St. Marks Place (212-995-9100). (M–E)

Telephone Bar & Grill
This lively East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before anyone thought of British comfort food as trendy. • 149 Second Ave. (212-529-5000). (I–M)

Below 14th Street, West

★ Isla
With its cool-blue Formica tabletops, Miami Beach tile, and white Naugahyde booths, Isla is Diane Ghioto's sexily lit invocation of fifties Havana. That's her in the flowing prom dress. Good-looking and savvy scenesters share the seviche sampler, the mussels perfumed with smoked tomato and garlic chips, seafood paellita, or a mammoth stuffed pork chop with sour-orange mojo. • 39 Downing St. (212-352-2822). (M–E)

★ Lupa
We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

Monte's
Since 1918, this Village trattoria has weathered the nouvelle-Italian storms and the coming of Mario Batali and continues to serve its traditional brand of old-world fare in a neighborhood still charmingly populated by cafés that predate Starbucks. All the familiar bases are covered, from pastina en brodo and zuppa di pesce to chicken parmigiana, tortellini alla romana, and on Mondays, osso buco alla Milanese. • 97 Macdougal St. (212-228-9194). (M)

Osteria Fiorentina
Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. • 281 Bleecker St. (212-633-2941). (M)

14th–42nd Streets, East Side

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Campagna
The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that routinely erupt when patrons sample Mark Strausman's gleefully game sense of Italian cuisine. The lobster broth in his cacciucco is a blast. And his grandma's lasagna makes you sorry you never met the old girl. • 24 E. 21st St. (212-460-0900). (E)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting, did-Mom-ever-make-it-like-this? suckling pig from a lean-to in Union Square and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M–E)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this formal hotel restaurant directly from Grand Central Terminal, for a quick drink in the cigar bar or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M–E)

★ Cosette
Everything about this humble 30-seat restaurant is unswervingly Gallic, from the Côtes du Rhône table red to the menu (a Gruyère-crusted brandade de morue, rich onion soup, flaky pissaladière, textbook juicy steak-frites). Everything, that is, except for the host's friendly manner and the West African chef. Cosette is exactly what every neighborhood should be lucky enough to have: an affordable French bistro with consistently well-executed food and a comfortable, low-key atmosphere. • 163 E. 33rd St. (212-889-5489). (M)

★ Gramercy Tavern
Tavern has become Danny Meyer's most appealing restaurant, with a no reservations discount bar room to make one churlish for not living or working nearby. Chef Tom Colicchio pairs foods folks crave with elements they usually don't. Roast sirloin of beef comes with braised beef cheeks. Crabmeat fondue contains sea urchin. Not only does each gamble pay off, but so tickled are diners by their nascent daring that on their next visit, damned if they don't demand sweetbreads with Jerusalem artichokes and roasted cod with brussels sprouts. • 42 E. 20th St. (212-477-0777). (M–E)

Meli Melo
This cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

Mi
A talented team of cooks with impressive-sounding résumés (Mercer Kitchen, Hatsuhana) collaborate on a menu including sushi and sashimi, pad Thai, Malaysian spare ribs, and Korean bibimbob at this four-flavor pan-Asian restaurant. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M–E)

The Pump Energy Food
There simply isn't any way to cheat at this "Physical Fitness Restaurant" and takeout shop. The falafel is baked, not fried; the tuna is low-sodium; and all the egg dishes are whites-only. In fact there's no fried food at all, no oil period, not even a soda in the house. • 113 E. 31st St. (212-213-5733). Also, 40 W. 55th St. (246-6844). (I)

★ Veritas
Does the wine list make the restaurant? Luckily, if you've got a chef like Scott Bryan whipping up arctic-char carpaccio with warm fingerling potato salad and a sublime, marrow-and-wine-fortified fillet of beef, it doesn't have to. His elegant American fare ($68 prix fixe only) perfectly complements the massive cellar, a joint obsession of the owners, who seem to take intense pleasure in sharing their private collection with the paying public. • 43 E. 20th St. (212-353-3700). (E)

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar
This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. • 234 W. 42nd St. (212-391-7414). (I–M)

★ AZ
If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon–smoked quail with scallion pancakes, for starters. A street-level lounge caters to lighter appetites. • 21 W. 17th St. (212-691-8888). (E)

★ F&B
F&B, which stands for Frites and Beignets, is clearly the Tiffany of fast food. (Is that the subliminal message of those robin's-egg-blue walls?) A choice of sauces—caramel, chocolate, mango—for dipping beignets makes donut-dunking seem desperate. A split of champagne is served in the bottle with a blue straw. Hot dogs come in a dozen guises including the Great Dane (remoulade, roasted onions, cucumber slices). And the superlative fries alone are worth a trip. • 269 W. 23rd St. (646-486-4441). (I)

Hush
Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu noshes like Peking-duck pizza and corn-meal-fried shrimp with braised Swiss chard, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I-M)

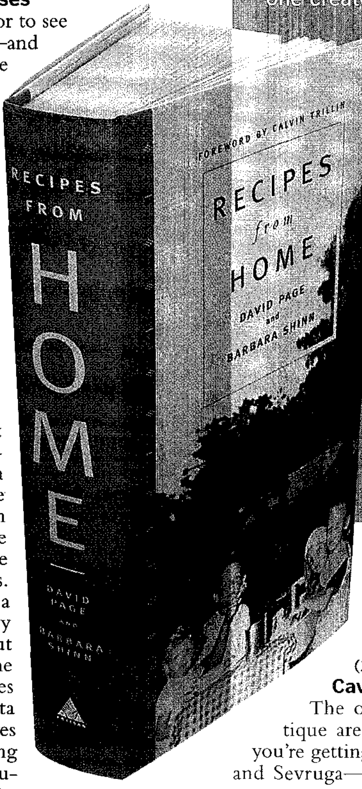
Ohm
An all-in-one entertainment center offering dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M-E)

★ Periyali
This is the restaurant that first made diners aware that there was more to Greek food than a leg of lamb on a vertical spit. Periyali took the plates away from Zorba and set them down in a room that exudes the quiet whitewashed, salt-air scented charm of mornings in Mykonos. And while other places have reduced the novelty of combining bouzouki music and class, Periyali's succulent baby chicken, unfussily grilled fish, and uncommonly light moussaka can still surprise and beguile with their cultivated polish. • 35 W. 20th St. (212-463-7890). (M-E)

Simply Pasta
Perfectly situated for pretheater, this moderately priced Northern Italian restaurant has a specialty martini list, and offers such dependable, fresh fare as Caesar salad, osso buco, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

The highest praise David Page and his wife Barbara Shinn can lavish on any food is to say, "It tastes like home." That explains why they named their eight-year-old Village restaurant Home, and their new cookbook ***Recipes From Home*** (Artisan; $30). It also accounts for the book's folksy narrative, illustrated with family photos and punctuated by tender recollections of their midwestern childhoods. Page fondly recalls a Wisconsin world of Thursday-night steak fries and Friday-night fish fries; Shinn memorializes her grandmother's fourth-generation coleslaw dressing. And because, as they write, "no mass-produced condiment can compare to one created to your own palate," the book provides recipes for made-from-scratch Worcestershire sauce and ketchup (a Home signature). Alas, few of us have the resources *available to the authors'* ancestors: David's grandmother, we learn, "cured meat and game in the barrels that his grandfather used to age bootleg whiskey." No wonder they left an indelible impression on the young lad.



FOREWORD BY CALVIN TRILLIN
RECIPES from HOME
DAVID PAGE and BARBARA SHINN
RECIPES FROM HOME
DAVID PAGE AND BARBARA SHINN

43rd–56th Streets, East Side

Avra
Just as they are uptown at sister restaurant Trata, Fulton Street–fresh whole fish are priced here by the pound and described on the menu the way some restaurants' wine lists like to talk about their wines. *Barbounia*, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M-E)

★ Brasserie
Nostalgists may have wished for a clone of the original Brasserie. This ain't it. But the redesign is stunning and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (think onion soup, duck cassoulet, mandatory beignets) is satisfying and served nearly continuously from breakfast through late night—a welcome anomaly in this otherwise early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M-E)

Café Centro
A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

Caviar Russe
The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. • 538 Madison Ave., nr. 54th St. (212-980-5908). (M-E)

☆ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in the 212 area code. There's a little country and a little city in his cold corn soup with black *truffle coulis, and Dover sole "fish sticks"* with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). (I-M)

☆ Fresco
A family restaurant thriving on Arthur Avenue in the Bronx one can understand. But in midtown? Yet, the Scotto clan strolls around the bustling dining room, cajoling, nudging, hugging, ordering on top of your ordering, as if you'd shown up at their house for leftovers the day after Thanksgiving. For them, Fresco is one big welcome mat. Doesn't matter that the pizza is to die for, the lasagna superb; and if you like liver, you may never want to leave. • 34 E. 52nd St. (212-935-3434). (M-E)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. • 46 E. 50th St. (212-688-2760). (M)

★ Kuruma Zushi
Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

The Leopard
This townhouse restaurant named for the famous Italian novel is known for its bargain four-course prix fixe, including unlimited house wine. The enclosed garden and the French-Continental menu—roast duckling, stuffed quail, filet mignon—attract a loyal following. • 253 E. 50th St. (212-759-3735). (M-E)

★ Métrazur
Given the location and prime people-watching potential, we'd happily munch Cheez-its on Grand Central Terminal's spectacularly restored East Balcony. Thanks to Charlie Palmer and his seasonal American menu, we don't have to. Instead, there's white-bean flatbread, raw shellfish platters, and fire-roasted lobster, with views of both the open kitchen and the star-studded ceiling. • Grand Central Terminal (212-687-4600). (M-E)

Monkey Bar
Many talented chefs have made their way through this revolving door of a kitchen, which, in its latest incarnation, has taken on a distinctly Asian accent that's reflected even in house classics like baked Alaska, rendered exotically Eastern with yuzu and litchi sorbet. Thankfully, David Rockwell's swanky design and the monkey-muraled bar remain unchanged, and plushly comfortable in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Montebello
Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano
An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oyster Bar
Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan *roasts and clam chowders, and an overwhelming* assortment of East and West Coast oysters. The

Photograph by Shin Ohira.

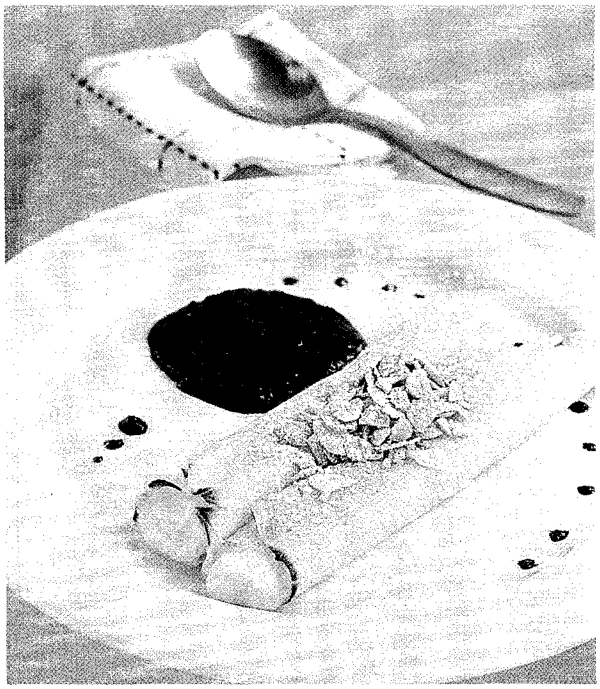
sprawling subterranean space has the hustle-bustle feel of a cafeteria, which its snaking counters resemble, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M-E)

★ Peacock Alley
In this cushioned cocoon of a dining room off the lobby of the Waldorf Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the seven-course "tête à tête" menu, each streamlined dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

Tropica
Always packed at lunch, but squeeze in at the bar and order the conch chowder and a glass of tropical iced tea. The dining room serves some of the most imaginative Caribbean-inspired seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. • 200 Park Ave., nr. 45th St. (212-867-6767). (M-E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant overlooking a particularly swank stretch of Fifth Avenue. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio of soups), foie gras (with red-onion compote), and poached Dover sole. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M-E)



★ Aquavit
Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs on his menu. But for every expected Northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the cozier, less expensive café. • 13 W. 54th St. (212-307-7311). (M-E)

Bello
Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 P.M. • 863 Ninth Ave., at 56th St. (212-246-6773). (M)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the lickety-split tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent Indian breads. • 30 W. 52nd St. (212-541-7777). (M)

★ Chez Louis
Chef Matthew Tivy injects this place with the saucy vigor of the Marais on a Sunday afternoon. From his saffron-slashed mussel soup to a tartine of tomatoes and goat cheese as seductive as Anouk Aimée tossing her head, his palette is so rich and presentation so unfussy that one tears into his hanger steak with as little ceremony as one greets a Big Mac with. Owner David Liederman has even brought back his wickedly chompable cookies. • 74 W. 50th St. (212-333-3388). (M-E)

Da Rosina
A convenient pretheater location, specializing in homemade pasta and other Italian fare, like baked polenta marinara and veal scallopine. Try the $19.99 prix fixe dinner. • 342 W. 46th St. (212-977-7373). (M)

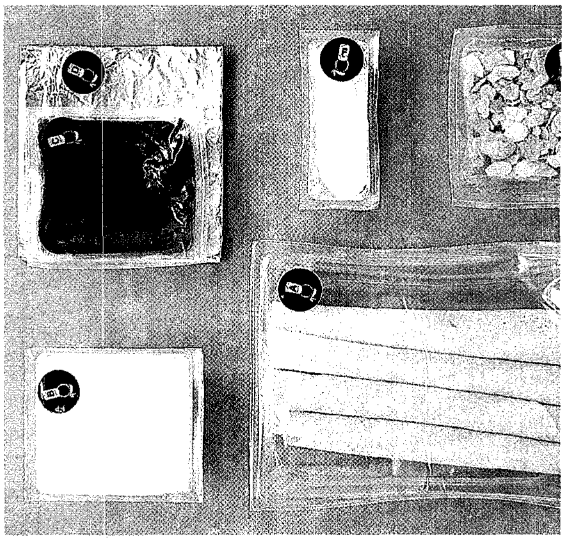
★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbanely elegant steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is New York landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Joe Franklin's Memory Lane Restaurant
This Times Square nostalgia extravaganza is also the TV and radio personality's new office—the restaurant has a broadcast booth for tapings, and Franklin works the floor and chats with customers while they eat big food like grilled lamb chops and yellowfin tuna. • 713 Eighth Ave., at 45th St. (212-977-0025). (M)

Johnnie's
This old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I-M)

Shopping

Sugar Rush



Impromptu Gourmet, the line of fabulous do-it-yourself dinner kits designed by chefs like Le Bernardin's Eric Ripert and Park Avenue Café's David Burke, has added two luscious desserts to the menu. See your guests' jaws drop when you emerge from your kitchen with lemon-cream-filled vanilla crêpes with blueberry coulis and frosted almonds; or individual molten chocolate cakes with caramel custard, orange confit, and candied hazelnuts, both cleverly devised by Gramercy Tavern's star pastry chef, Claudia Fleming. She's thought of everything, down to including a safety pin for piercing the vacuum-pack pouch of confectioner's sugar to create a makeshift sifter. You may never eat Häagen-Dazs out of the carton again. The $9.95 dessert kits can be ordered by phone (866-467-7662); online at www.impromptugourmet.com; or at stores, including Citarella, ABC Carpet & Home, Zabar's, and Grace's Marketplace.

Julian's
This casual Mediterranean restaurant doesn't get as frenetic as its sister establishment next door, but it still qualifies as a fun place to dine in Hell's Kitchen. The menu offers a daily risotto special, osso buco, and a range of Sicilian and Southern Italian specialties. • 802 Ninth Ave. (212-262-4288). (I-M)

La Veranda
Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

★ Local
If your idea of Theater District dining is a lackluster prix fixe, this stylish newcomer and its focused, flavorful cooking will open your eyes—and with entrées venturing into the mid-$30s range—your wallet. Previously seen stirring the pots for Ron Perelman, chef Franklin Becker has the knack. We're particularly fond of his Vidalia-onion-and-black-olive tart, and knockout sea scallops riding a crab cake. • 224 W. 47th St. (212-921-2005). (M-E)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St.

Photographs by Carina Salvi

(212-767-1717). (M)

Palio
Stylish midtown duplex restaurant, with a famous ground-floor muraled bar depicting the Palio race and elegant preparations of Italian dishes like sliced hen pheasant on salad with white truffles, and monkfish ravioli with asparagus and fresh tomato. Jacket required. • 151 W. 51st St. (212-245-4850). (E)

Randolph's
Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu of international snacks and entrées, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M-E)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I-M)

★ Thalia
The striking Russian Constructivist interior may not prepare you for the simplicity of this theater-district restaurant's preparations. Nevertheless, grilled black sea bass in a lobster creme, honey-cured salmon in puff pastry with whipped dill creme fraîche and lamb with peach-mango chutney are not plats du jour at Beefsteak Charlie's. Then again, roast chicken with mashed potatoes and steak-frites sound just right after marching in your seat to *The Music Man*. • 828 Eighth Ave. (212-399-4444). (M-E)

Utsav Festive India
The bar of this regional Indian restaurant is located at street level while the contemporary dining room is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs only $12.95, and à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

Zanzibar
The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Atlas
Each dish has a litany of preparations, and every single impressive yet complicated one of them gets explained to the diner. Chef Paul Liebrandt's food—marinated eels with watermelon, tagliatelle with cepes, and tuna with mini green-apple strudels—exhibits remarkable invention, though some dishes could use more restraint. All the house is missing is the confidence to let its guests sit back and observe Atlas's enjoyable qualities for themselves. • 40 Central Park So. (212-759-9191). (M-E)

Café Botanica
The Essex House hotel's other restaurant—the one without Alain Ducasse is an airy, plant-filled respite from the congestion of Central Park South. Sunday brunch is a neighborhood fixture; at night, sample the chef's renditions of grilled salmon with pisto manchego, and duck magret with finger potatoes and tapenade. • 160 Central Park So. (212-484-5120). (E)

Dawat
You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. • 210 E. 58th St. (212-355-7555). (M)

★ Norma's
Breakfast is primordial for everyone we know who equates French toast or biscuits with Mom and unconditional love. That's why we think the Parker Meridien's spiffy Norma's, with its exuberant all-day breakfast, is worthy of the Nobel Peace Prize. Pancakes by a mom on Prozac. Complimentary fruit-smoothie shots and a duo of croissants oozing smoked-salmon-flecked scrambled eggs. If there really can be too much of a good thing, then breakfast here ought to be against the law. • 118 W. 57th St. (212-708-7460). (M)

★ The Russian Tea Room
The late Warner LeRoy left New York this spectacle of a parting gift, and for polishing up the fanciful red and green frippery alone, he deserves our undying gratitude and a Landmarks Preservation Commission award. Whether you love or hate the trout swimming inside the acrylic bear, you can't fault dishes like borscht and Georgian-spiced seared halibut. • 150 W. 57th St. (212-974-2111). (E)

★ Shelly's New York
The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Art Deco–era Horn & Hardart Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M-E)

Above 60th Street, East Side

★ Cello
Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crême bruleé that must have the Häagen-Dazs people turning like dervishes. Cello also has the most beautiful new private dining room in town. • 53 E. 77th St. (212-517-1200). (E)

Isle of Capri
Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 45 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. • 1028 Third Ave., at 61st St. (212-223-9430). (M)

Mark's
Decked out like a private London club, with plump, tasseled pillows to nestle against. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave., nr. 73rd St. (212-717-5252). (M-E)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ Picholine
Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman, a true cheese whiz. • 35 W. 64th St. (212-724-8585). (E)

River
The *faux*-tropical atmosphere provides a serene, bamboo-bolstered background for the familiar assortment of Vietnamese and Thai dishes. Standouts include chicken satay; pad Thai; spicy coconut chicken soup; and marinated beef with garlic, ginger, and plum sauce. • 345 Amsterdam Ave., nr. 76th St. (212-579-1888). (M)

★ Ruby Foo's
In what might be Auntie Mame's duplex during her high mah-jongg period, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the Mamescent staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

Queens

★ La Flor Bakery and Cafe
A wonderful neighborhood resource, this cozy Woodside café has two mouthwatering pastry displays, one stocked with Mexican rolls and buns, the other brimming with sour-cream coffee cake and cranberry scones. If breakfast is an embarrassment of riches, lunch and dinner are equally, intriguingly bicultural. The Mexican chef cooks food from his Puebla past (tortas, tacos, and quesadillas) and his New York present (pan-roasted salmon in a spinach-caper sauce, say), and nothing—even, incredibly, the steak au poivre—costs more than $10.95. • 53-02 Roosevelt Ave. (718-426-8023). (I)

Water's Edge
Even if the voyage lasts just fifteen minutes, as the one does from East 34th Street to Long Island City, the ferry ride feels like an instant vacation. This one happens to be free if you're having dinner at this quiet, elegant space where every table has a view of Manhattan. Lively French-American fare like Maine-lobster soufflé and seared Copper River salmon with chanterelles and tarragon jus vie with the view for your attention. • 44th Dr. at the East River (718-482-0033). (E)

Westchester

Equus
No ordinary hotel restaurant, this one is housed within a hundred-year-old castle called, appropriately enough, the Castle at Tarrytown, a Relais & Châteaux property with Hudson River views. Dinner is a $58 prix fixe, and offers such contemporary French fare as terrine of foie gras with Calvados, pan-roasted wild striped bass with corn ravioli, and medallions of venison with red cabbage and root-vegetable cakes. Jacket required. • 400 Benedict Ave. (914-631-1980). (E)

Nightlife

Edited by Ethan Brown

Concerts

K-Ci and JoJo
5/1 at 8. • Beacon Theater, 74th St. and Broadway, (212-307-7171) $35, $50.

David Gray
5/3–5/4 at 8. • Radio City Music Hall, 50th St. and 6th Ave. (212-307-7171); sold out.

Small Stages

B.B. King Blues Club & Grill
5/1: Kip Winger. 5/3–5/5: The Charlie Daniels Band. • 243 W. 42nd St. (212-997-4144).

Bottom Line
5/4: "Three Picks, a Lip and a High Note" with Tony Arata; J. Fred Knoblach; Thom Schuyler; Jellyroll Johnson; Kim Richey. 5/5: Vernon Reid and Masque; Robert Randolph. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
5/1: Aterciopelados. 5/2: Goldfrapp. 5/3: The Promise Ring. 5/4–5/5: Autechre; A Guy Called Gerald. • 6 Delancey St. (212-533-2111).

Irving Plaza
5/1: Badly Drawn Boy. 5/2: (hed) p.e. 5/3–5/4: Guided by Voices. 5/5: Cibo Matto. 5/7: Ocean Colour Scene. • 17 Irving Pl. (212-777-6800).

Joe's Pub
An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Downtown Rock and Roll" with ever-present spinner Paul Sevigny. Tuesdays: hip-hop and R&B with D.J. Rich Medina at "One." Wednesdays: The world-beat oriented "Love Bazaar" with D.J. Kamala. Thursdays: "Benefit," a downtown music revue. Fridays: Editors, scene-makers, and boldface names take turns spinning their favorite records with the "Personality D.J. Series." Saturdays: "Hideaway" with Kiki and Unik. Sundays: "Club Badd" with long-lost downtown icon Larry Tee. 5/2: Shuggie Otis. 5/3: Daphne Rubin-Vega. 5/4: Liz Callaway: "Totally 60s!" 5/5: Rene Risque and the Art Lovers. 5/6–5/7: This Other World. • 425 Lafayette St. (212-239-6200).

Knitting Factory
5/1: King Chango; M'Lumbo. 5/2: Retsin; Warn Defever; K. 5/3: Jill Sobule; Mia Doi Todd. 5/4: Peaches; Chilly Gonzales, Couch. 5/5: Sean Altman; Rob Tannenbaum. 5/6: Internation House of Trances. 5/7: Stars; Metric; Alchemy Jones. • 74 Leonard St. (212-219-3055). $.

Makor
5/1: Local Bands Night featuring Michael Maxwell, Mannix. 5/3: Richard Shindell. 5/5: Groove; Topaz & Rozz Nash. 5/6: Karla Bonoff with Kenny Edwards & Edie Carey. • 35 W. 67 St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Fridays: Adam Roth. • 99 Ave. B (212-982-2511).

Maxwell's
5/2: Spoon. 5/3: The Mooney Suzuki. 5/4: The Strokes. 5/6: The Cynics. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
5/4: The Hangdogs. 5/5: The Reachers; Drums and Tuba; the Secret Machines. • 217 E. Houston St. (212-260-4700).

S.O.B.'s
5/1: Eek-A-Mouse. • 204 Varick St. (212-243-4940).

The Village Underground
Former Tramps booker Steve Weitzman brings his eclectic sensibility to a new smoke-free club in the West Village. 5/6: Tom Rush. • 130 W. 3rd St. (212-777-7745).

Wetlands
Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 5/1: Deadcenter All-Stars. 5/2: The Pasties; the Red King. 5/3: Antibalas. 5/5: Emma Gibbs. 5/7: Tim Reynolds. • 161 Hudson St. (212-386-3600) $.

Clubs

Centro-Fly
Once dominated by the bottle-service set, Centro-Fly has now achieved a near-perfect mix of Wall Streeters with loosened ties, D.J.-bag-carrying dance-music fanatics, and track-suited deep-house heads. And the club's new downstairs area, dubbed the "Pinky Room," is both a triumph of design (three cheers for its tacky, rec-room/porno feel!) and programming (D.J.s like Artful Dodger and Dimitri from Paris have already graced its kitschy environs). Tuesdays: Promoter Noah Tepperberg's fabulous "Tuesday-BabyTuesday" goes head-to-head with Spa's model-centric Tuesday party. Thursdays: "Subliminal Sessions" with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" ("Great British House"), a refugee from Cheetah, makes a bid for the big room of Centro-Fly. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez music honcho Neil Aline hosts "We and the Music." • 45 W. 21st St. (212-803-7859).

Cheetah
A jungle-themed club with a spacious dance floor and a small yet powerful sound system. Tuesdays: Latin music with reggae and R&B thrown into the mix. D.J. Camilo spins. Thursdays: A super-exclusive (invite-only, they say), hyperstealthy party called "Aerodynamic," thrown by promoters Allen West and Samuel "Tone" Barnes. D.J. Jolene spins. Fridays: "The World House Project." Saturdays: Thumping tribal house and live percussionists at "Cherchez La Femme." Sundays: "Boys Nite" D.J. Merritt spins at "Mardi Gras." • 12 W. 21st St. (212-206-7770).

Fun
This sprawling, bi-level, warehouselike space doesn't book big-name D.J. talent, but it's got one of the

Performance

She's a Peach

With her foul-mouthed, women-on-top sexuality, minimalist beat-box-driven beats, and sixties-sex-kitten look, **Peaches** (pictured) is a sublimely strange mutation of Lil' Kim, Atari Teenage Riot, and Russ Meyer. "I get compared to so many different artists like ESG, Liliput, or Suicide," admits Peaches (née Merrill Nisker, 34). "But honestly, I didn't listen to any of that stuff growing up. I was more into the Ramones, the Pretenders, and the Who." Those influences are evident on her album *The Teaches of Peaches*, especially in songs like "Rock Show" and "Set It Off." (In the latter, she accepts a potential lover's advances with a punky "Uh, *right*.") Nisker's just as uncomfortable about being lumped with new-school electro acts like Chicks on Speed and Ladytron. "*Rolling Stone* called me the revival eighties-funk chick or something," Nisker says with some annoyance (actually, it was "the new wave art-funk girl"), "but I was there in the eighties the first time, and I wasn't so funky." Nisker reserves her greatest contempt, though, for anyone who dares to think that "Peaches" (a name inspired not by a porno film or a fuzzy fruit but by Nina Simone's "Four Women") is just an onstage persona. "This is *me*," she protests, "and this album came out of a period where I was horny all the time, spending a lot of time smoking dope, masturbating, and making beats." Peaches plays the Knitting Factory May 4. (See "Small Stages.") E.B.

Photograph by Lisa Kannakko.

coolest interiors in clubland, with huge projections of Japanese *anime*, a vertiginous yet comfy balcony area, and a seemingly gravity-defying D.J. booth. Thursdays: Cyberfetish party "Click+Drag." Fridays: Dinesh, Reid Speed, and Thom H. spin two-step garage at "Drive-By." Saturdays: The Wicked Crew and "N'Ice" D.J.'s Holmar and A. Gram present "The Golden Boys." • 130 Madison St., under the Manhattan Bridge, (212-964-0303) $5.

"Journey"

House music gets a great new home Fridays in Brooklyn: Caviar Studios, a loftlike space with a cute, intimate dance floor and a cozy lounge. Before midnight, the party has an after-work pickup vibe, but late in the evening, the space fills with dreadlocked dancers and head-wrap-wearing divas dancing to the sweet grooves of resident D.J. Kim Lightfoot and guests like Kalim Shabazz. • Caviar Studios, 46 Washington Ave., bet. Park and Flushing Aves., Brooklyn (718-222-9456).

"Love Affair"

John Davis's new after-work Thursday-night party with D.J.'s MKL and Jerome Syndenham is full of all the flutey deep house you've come to expect from *the promoter who built the "Body & Soul" empire.* Thankfully, this plush way West space is a nice departure from Vinyl's dingy dance floor. • 431 West 16 St., bet. Ninth and Tenth Aves. (212-714-7116 or www.jdproductionsnyc.com).

The Roxy

Fridays, The Roxy enlists D.J. Jason Ojeda for the relaunch of its night for the straight weekender crowd. Saturdays: Superstar D.J. Victor Calderone spins house for the Chelsea boys while hard-bodied go-go boys dance on the bar. • 515 W. 18th St. (212-627-0404). $.

Shine

This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Thursdays: The gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: House, techno, and trance D.J.'s unite for "Touch." Saturdays: U.S. hip-hop and U.K. two-step collide at "The Empire." • 285 West Broadway (212-941-0900).

Spa

The health-and-wellness theme (white walls, bathrooms designed to look like saunas) is thankfully mostly unobtrusive, and the crowd is thankfully not excessively chic. Spa promoter Steven Lewis maintains the kind of balance between office *zhlubs*, club kids, and A-listers he pulled off so nicely in the early days of the now-defunct Life. Wednesdays: "Big Bad Dodgy Disco," with new wave and rock spun by D.J. Paul Sevigny. Thursdays: Super-promoter Erich Conrad's "Glam," with D.J. Jackie Christie. Fridays: Marc Ronson and Grandmaster Flash spin hip-hop and R&B for the A-listers at "Hollywood 2000." • 76 E. 13th St., bet. Broadway and Fourth Ave. (212-388-1060).

Twilo

Never mind all the drug-bust drama: The real news here is that Twilo is leaving trance in the dust and fast becoming a progessive-house-fan's wet dream thanks to sets from U.K. epic housers like Mauro Piccotto and Danny Howells. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays," a low-key alternative to the frenzied Friday nights. Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 5/4: Steve Lawler; John Graham. 5/5: Peace Division. • 530 W. 27th St. (212-268-1600).

Vinyl

The recent quality-of-life crackdowns have taken a toll on the club's once extradorinarily open vibe, but the parties—"Shelter" and "Body & Soul" in particular—continue to be strong. Fridays: Hard, trippy house from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the legendary afternoon party "Body & Soul." Arrive early (before seven) or you'll face a devastatingly long line at the door. • 6 Hubert St. (212-343-1379).

Jazz

Birdland

Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: From 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band. Tuesdays: The Famous Duke Ellington Orchestra. 5/2: Chicago Jazz Ensemble. 5/3–5/5: Dave Liebman Quartet. • 315 W. 44th St. (212-581-3080).

Blue Note

With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 5/1–5/6: Take 6. • 131 W. 3rd St. (212-475-8592).

Cajun

A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. • 129 Eighth Ave., at 16th St. (212-691-6174).

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised.

$ = cash only.

City Hall

Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. • 131 Duane Street, corner of Church and West Broadway, (212-227-7777).

Detour

With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 5/1: Benny Lachner Quartet. 5/2: Dave Berkman Trio. 5/3: Dave Bixler Quartet. 5/4: Eric Jacobsen Quartet. 5/5: Guaranteed Swahili. • 349 E. 13th St. (212-533-6212).

Iridium

In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 5/1–5/6: Pat Martino Quartet. • 44 W. 63rd St., across from Lincoln Center (212-582-2121).

"Jazz at Lincoln Center" presents: "The Latin Tinge"

5/3–5/7 at 8: With Wynton Marsalis and the Argentinean tango ensemble, El Arranque. • 5/3 and 5/5 at Alice Tully Hall, 65th St. and Broadway; sold out, but standby tickets are available at the door one hour prior for $45. 5/4 at the Grand Ballroom of the Manhattan Center, 311 W. 34th St.; $35 (212-721-6500).

"Jazz at Noon"

Lunchtime jam sessions every Friday at the San Martin Restaurant with some of jazz's hottest players. 5/4: George Masso. • 143 E. 49th St. (212-832-0888) or www.jazzatnoon.com

The Jazz Standard

A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mondays in March: The Howard Fishman Quartet. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. • 116 E. 27th St. (212-576-2232).

Red Blazer

Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center

The Rose Center is open until 8:45 Fridays; suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. 5/4: Greg Tardy Quartet. • American Museum of Natural History, Central Park West at 79th St. (212) 769-5100.

Showman's Café

Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. • 375 W. 125th St. (212-864-8941). $.

Small's

Extremely cozy and open all night, offering after-

Performance

Devil in a Blues Club

Most know **Charlie Daniels** (pictured) as the virtuoso fiddler who tore up the southern-rock hit "The Devil Went Down to Georgia," but few realize that Daniels played on several Bob Dylan albums (including *Nashville Skyline* and the less fondly remembered *Dylan*) and has a back catalogue as varied and voluminous as that of any of country music's finest. He'll also be the rare Nashville presence on the midtown stage of the rock-and-soul-oriented B.B. King Blues Club & Grill when he plays there May 3 to 5. (See "Small Stages.")

hotograph by Tim Cambell.

hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St (212-929-7565)

Smoke
A great jazz lounge with low cover to boot. 5/1: "Hammond B3 Organ Grooves." 5/2: Hot Pants Funk Sextet. 5/3–5/5: Leon Parker Ensemble. 5/6: Latin Jazz. • 2751 Broadway, at 105th St. (212-864-6662)

Sweet Basil
An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. • 88 Seventh Ave. So., at Bleecker St. (212-242-1785).

Tonic
Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 5/1–5/6: Jane Monheit. • 178 Seventh Ave. So., at W. 11th St. (212-255-4037). $.

Comedy

Boston Comedy Club
Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8, 10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines on Broadway
In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. 5/1–5/2: Sarah Silverman. 5/2: "The Girl Show." 5/3–5/5: Andy Dick. 5/3–5/6: "The Nasty Show." • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100). $12.50–$24.50, two-drink minimum.

Comedy Cellar
A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30; and Sun.–Thurs. at 9. Through 5/6: Colin Quinn; Mitch Fatel; Greer Barnes; Godfrey; Tom Papa. • 117 MacDougal St. (212-254-3480).

Comic Strip
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's
Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. Through 5/6: Carrie Karavas; Brad Lowery; Nancy Redman; Rob Magnotti. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
A trendy comedy spot in the Flatiron district. Every Tues. and Sun. New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. • 34 W. 22nd St. (212-367-9000).

"Spin Cycle Comedy"
Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. • King Size Laundromat, 178 Seventh Ave., at 20th St. (212-501-6016). Free.

Stand-up New York
Robin Williams is known to drop by here unannounced to warm up for his Letterman appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel
The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Through 5/19: Karen Akers. • 59 W. 44th St. (212-840-6800).

Arci's Place
A Murray Hill–area Italian restaurant with an intimate cabaret space. 5/1–5/12: Julie Budd in "Songs of My Life." • 450 Park Ave. So., at 30th St. (212-532-4370).

Cafe Carlyle
Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Cafe Pierre
Tues.–Sat., singer-pianist Kathleen Landis celebrates her 14th year at the Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. • Fifth Ave. at 61st St. (212-940-8195).

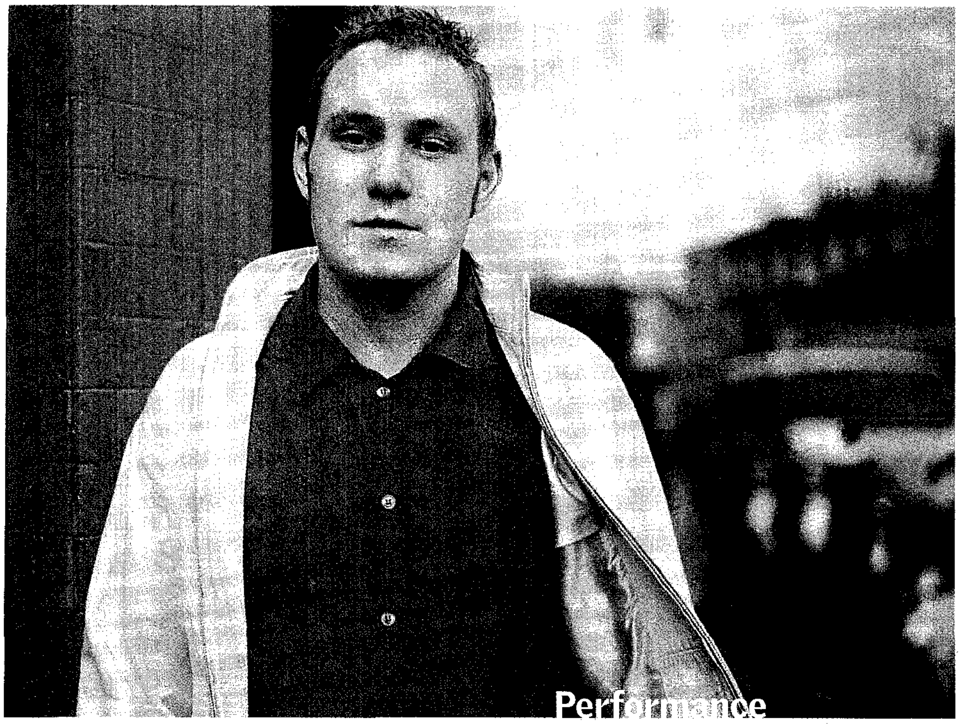
The Carnegie Club at Carnegie Bar and Books
Fridays and Saturdays at 9:30 and 11:00: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's 11-piece big band. $20 cover; two-drink minimum. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama
What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Thursdays: "Seth's Broadway Chatterbox." Fridays: "The Next Big Broadway Musical." Saturdays at 8: "Poole Party!" Saturdays at 11: Tommy Femia presents "Judy Garland Live!" • 343 W. 46th St. (212-757-0788). $.

Feinstein's at the Regency
Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tickets are $50 Tues.–Fri.; $75 for the early show on Friday and all shows on Saturday; $50 food-and-drink minimum. Through 5/5: The Pizzarelli Family. • 540 Park Ave., at E. 61st St. (212-307-4100 or 212 339-4095).

FireBird Café
The theater district's newest postshow snuggery, righ next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 and 11. $30 cover; $15 minimum. • 365 W. 46th St. (212 586-0244).

Judy's
This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 5/1: Courtney Kenny in "A Shine in the Sky." 5/2: Annette Hunt sings "The Grace Moore Songbook." 5/3: Tennie Leonard. 5/4: Annie Hughes. 5/5 Anthoy Santelmo. 5/5: Peter York in "Love Is . . ." 5/6 Chris Barrett. • 169 Eighth Ave., bet. 18th and 19th Sts (212-929-5410).



Performance

Ladder to Stardom

Like jammer Dave Matthews (whose record label signed him), **David Gray** took the road—not the radio or MTV—to the top. Thanks to constant touring, the gravel-voiced British singer-songwriter has moved more than a million units of his Van Morrison–inspired album *The White Ladder.* Need any more proof of Gray's stealthy success? Look to sold-out shows at Radio City Music Hall on May 3 and 4. (See "Concerts.")

Photograph by Phil Knott/Retna

Classical & Dance

Edited by Alicia Zuckerman

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Classical Music

"Petrushka"
Julia and Irina Elkina play Stravinsky's suite for two pianos, with Basil Twist's original puppetry. 5/1–5/13; times vary. • Clark Studio Theater, Lincoln Center (212-721-6500); $35.

Philadelphia Orchestra
Performs Smetana's complete *Má Vlast*. 5/1 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $21-$83.

New York Philharmonic
Commemorates the fiftieth anniversary of Schoenberg's death with pieces by Schoenberg, Wagner, and Beethoven on 5/1, and by Schoenberg, Beethoven, Debussy, and Ravel on 5/3–5/8; times vary. • Avery Fisher Hall, Lincoln Center (212-721-6500); $23–$86.

Huberman Quartet
Israeli ensemble plays works by Mozart, Webern, Brahms, and a world premiere of Oded Zehavi. 5/2 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $19.

London Symphony Orchestra
Program includes Dvorák's *Te Deum* and Janácek's *Glagolitic Mass*. 5/2 at 8. • Avery Fisher Hall, Lincoln Center (212-721-6500); $28–$50.

"Bach & the 20th Century"
Pianist Sara Davis Buechner plays music by J. S. Bach and Henry Martin's *Preludes and Fugues*. 5/3 at 8. • Columbia University, Miller Theatre, 116th St. and Broadway (212-854-7799); $17.

Anthony de Mare
Playing With Myself is a "theatrical journey of one man and his piano." The collection of works by composers like John Cage, Conlon Nancarrow, and Meredith Monk includes De Mare's piano playing, singing, tap dancing, and spoken word. 5/3–5/5 at 8:30; 5/6 at 3. • HERE Arts Center, 145 Sixth Ave. (212-647-0202); $15.

The Nationale Chorale
Performs Bach's Mass in B minor. • Avery Fisher Hall, Lincoln Center (212-333-5333); $21–$78.

Farida and the Iraqi Maqam Ensemble
Singing classical Arab songs, which are largely improvisational and usually sung by men. A rare appearance of a female Iraqi singer in the U.S. 5/5 at 8. • Symphony Space, Broadway at 95th St. (212-864-5400); $28.

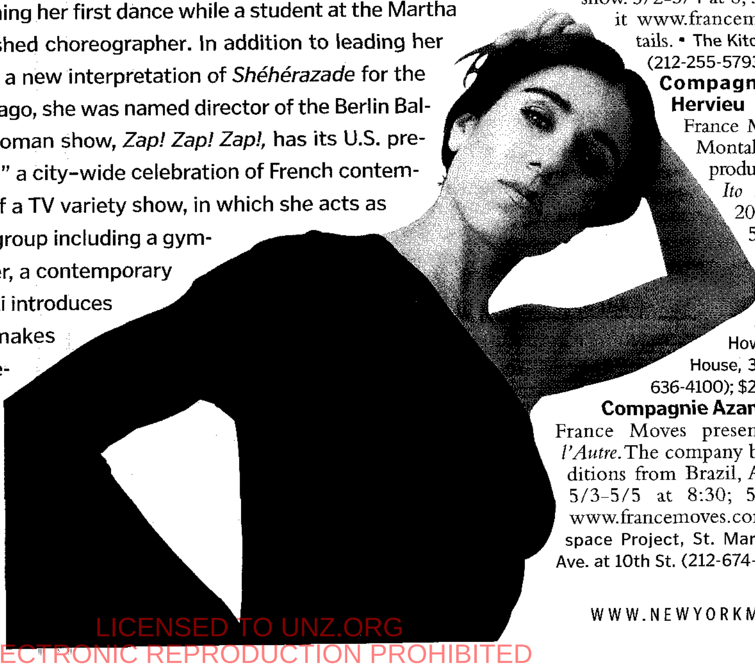
London Symphony Orchestra Chorus
Presents an evening of Czech music, including Martinu's *Five Czech Madrigals*. 5/5 at 8. • Church of St. Ignatius Loyola, 980 Park Ave. (212-721-6500); $35.

The Met Orchestra
Wraps up its season with Schoenberg's *Gurrelieder*, featuring the Metropolitan Opera Chorus, in honor of the fiftieth anniversary of the composer's death. 5/6 at 3. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $33–$176.

Opening

Spanish Steps

Even when **Blanca Li** was a member of Spain's national rhythmic-gymnastics team as a teenager, and later when she was running a "flamenco-rappers" group in New York, and still later when she was tending her own bar and doing underground cabaret in Madrid, "the first thing in my life was always dance," she says in a Spanish accent tinged with a bit of French (today, she lives in Paris). Her unconventional background reflects her life: Madonna came to Li's apartment for dinner and said it was like walking into a Fellini movie. But almost twenty years after choreographing her first dance while a student at the Martha Graham School, she's become an established choreographer. In addition to leading her own company, she's currently working on a new interpretation of *Shéhérazade* for the ballet of the Paris Opéra, and a few weeks ago, she was named director of the Berlin Ballet at the Komische Oper. Her first one-woman show, *Zap! Zap! Zap!*, has its U.S. premiere this week as part of "France Moves," a city-wide celebration of French contemporary dance. *Zap! Zap! Zap!* is a parody of a TV variety show, in which she acts as the virtual host and as guests—a motley group including a gymnast, a flamenco dancer, a classical dancer, a contemporary dancer, and a French singer. An onscreen Li introduces guests as the flesh-and-blood version makes rapid costume changes backstage. She describes the show as "one person doing everything that she knows how to do. It's many moments of my life together. The person who laughed the most was my mother, because when she saw it she recognized everything." A.Z.



hotograph by J. Nicolas Salvatori.

Opera

Amato Opera
Mozart's *Don Giovanni* is the fifth production of the company's season. 5/4–5/6 at 7:30; 5/6 at 2:30 • Amato Opera, 319 Bowery (212-228-8200); $25.

The Little Orchestra Society
Adult concert series continues with Victor Herbert's operetta *Mlle Modiste* (semi-staged) and other Herbert works. Sally Anne Howes hosts and narrates. 5/2 at 7:30. • Alice Tully Hall, Lincoln Center (212-971-9500); $25–$40.

The New York Grand Opera Company
Presents Puccini's *Tosca*, fully staged with orchestra and chorus. 5/6 at 2. • Flushing Town Hall Theatre, Northern Blvd. at Linden Pl., Queens (718-463-7700, ext. 222); $45.

Dance

American Ballet Theatre
Season kicks off with the world premiere of Mark Morris's *Gong* (costumes by Isaac Mizrahi), Paul Taylor's *Black Tuesday*, and Twyla Tharp's *The Brahms-Haydn Variations* on 5/1. *Cinderella* is also up this week. Opening-night gala on 4/30. Call for details and times, or visit www.abt.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $20–$160.

New York City Ballet
The spring season gets under way with an all-Balanchine program on 5/1. Also this week: Jerome Robbins's *The Four Seasons* and *The Concert*, Peter Martins's *Ash*, and the Tschaikovsky-Martins collaboration, *Zakouski*. Call for details and times, or visit www.nycballet.com. • The New York State Theater, Lincoln Center (212-870-5570); $26–$74.

Ballet Preljocaj
"France Moves" presents the New York premiere of *Paysage après la bataille*, an imaginary encounter between Joseph Conrad and Marcel Duchamp. 5/1–5/5 at 8; 5/6 at 2 and 7:30. Visit www.francemoves.com for details. • The Joyce Theater, 175 Eighth Ave. (212-242-0800); $38.

Blanca Li
France Moves presents the U.S. premiere of *Zap! Zap! Zap!*, Li's one-woman parody of a TV talk show. 5/2–5/4 at 8; 5/5 at 3 and 8. Visit www.francemoves.com for details. • The Kitchen, 512 W. 19th St. (212-255-5793, ext. 11); $20.

Compagnie Montalvo-Hervieu
France Moves presents José Montalvo's multimedia production *Le Jardin Io Io Ito Ito*, winner of the 2001 Olivier award. 5/2, 5/4–5/5 at 7:30. Visit www.francemoves.com for details. • Brooklyn Academy of Music, Howard Gilman Opera House, 30 Lafayette St. (718-636-4100); $20–$45.

Compagnie Azanie
France Moves presents *D'une Rive à l'Autre*. The company blends together traditions from Brazil, Africa, and France. 5/3–5/5 at 8:30; 5/6 at 7:30. Visit www.francemoves.com for details. • Danspace Project, St. Mark's Church, Second Ave. at 10th St. (212-674-8194); $15.

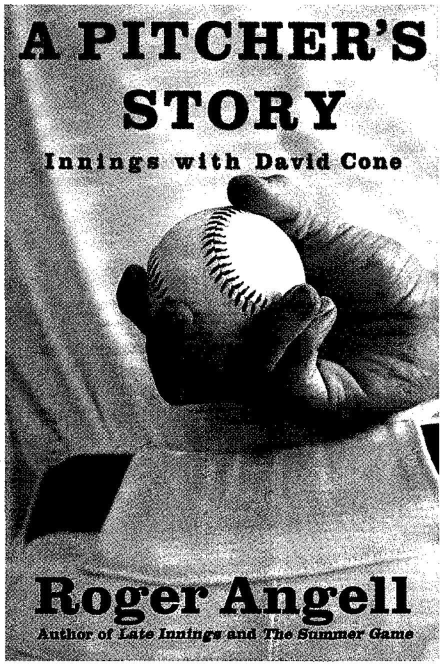
TheMix

Edited by Boris Kachka

In Print

The Grown Men of Summer

One of the joys of watching David Cone pitch is that you can see him thinking: His cold blue eyes narrow, and he cogitates and emotes as much as he throws. In **Roger Angell**'s *A Pitcher's Story* (Warner Books; $24.95), Cone thinks and feels out of uniform, in awful circumstances, as his final Yankee season descends to mop-up bullpen duty. The book was intended to document Cone's mastery but it turned into something more poignant: a portrait of the fragility of greatness. "Grown-ups reach a point where you think about last night—where you were, what you said, what happened," Angell says. "And you think, 'Why did I do that? What was that about?' David does it about himself all the time; it's what makes him a grown-up. Most other players don't, and none do it in a way that's so available." Wonderful digressions lighten the mood, but Angell excels in the adult moments: On the night when fans across the country saw Cone separate a shoulder, Angell takes readers to the postgame wake in a Kansas City hotel bar. You can feel the spirits of everyone in Angell's literary baseball community, from Bill Rigney to Keith Hernandez, pull up a stool alongside Cone's family and friends. "It was a very emotional experience, a very moving thing to be this focused on somebody who was having such a hard time," Angell says of Cone. "I was very lucky." A small, proud smile sneaks across the author's 80-year-old face. "But he was lucky, too." Angell's first baseball piece, for *The New Yorker* in 1962, was about old people watching the Yankees. "I had no plans for it be a sort of life's work," he says. "But I'm a fan, and baseball became a way to write about something I cared about, and I could write about myself at the same time. It's what every writer really would like to do." Even in the late innings, he does it mighty well. CHRIS SMITH



Radio Highlights

"Mad About Music": Peter Jennings
The anchor discusses his musical passions with host Gilbert Kaplan and offers sound clips of his TV experiences. • 5/4 at 7 P.M. WNYC, 93.9 FM.

Casper Citron
Jay Winik, the author of *April 1865,* talks about the month that changed American history, and social worker Irene Gelman talks about patients awaiting heart surgery. • 5/5 at 10 P.M. WOR 710 AM.

"Bookworm": Carlos Fuentes
Fuentes, a top diplomat, editor, and author, talks about his life's work and his latest novel, *Los Años con Laura Díaz,* with the show's host, Michael Silverblatt. • 5/6 at 4:30 P.M. WNYC, 820 AM.

Lectures and Panels

Uleen DeVault
The associate professor of labor history at Cornell delivers a talk entitled "Striking West, Remembering East: Women in Textile Strikes West of the Mississippi, 1882–1902." • 5/1 at 6 P.M. Room 227, Humanities and Social Science Library, Fifth Avenue at 42nd St. (212-930-0084); free.

"Architecture and Nature"
The Cooper Union's Diane Agrest delivers the keynote speech in this panel on what separates the natural from the man-made, with artist Robert Irwin, architect Herman Czech, and several professors from Columbia and the Vienna Academy of Fine Arts responding and Carlos Billembourg moderating. • 5/1 at 6 P.M. The New School, 66 W. 12th St. (212-229-5488); $5.

Jan Gross
The author of *Neighbors: The Destruction of the Jewish Community in Jedwabne* talks about her groundbreaking book on Polish collaboration with Nazi persecutors. A signing and reception follow. • 5/1 at 6:30 P.M. The Harmonie Club, 4 E. 60th St. (212-355-7400); $50.

"Violence & the Media"
Historian Richard Rhodes, activist Marjorie Heins, the AMA's Edward Hill, and the APA's Jeff McIntyre participate in a panel on the free-speech implications of the crusade against media violence. • 5/1 at 6:30 P.M. First Amendment Center, 580 Madison Ave., at 57th St. (212-317-7596); free.

"Why Is America Tongue-Tied?"
Panelists discussing literary translation include *Poetry New York* editor Burt Kimmelman and Sarah Arvio, a writer and U.N. translator. • 5/2 at 6:30 P.M. Housing Works, 126 Crosby St. (212-334-3324); free.

Anna Quindlen
The author of three novels, Pulitzer Prize–winning former *Times* columnist, and, most recently, writer o *A Short Guide to a Happy Life,* talks to *20/20* correspondent Lynn Sherr. • 5/2 at 8 P.M. The 92nd Street Y 1395 Lexington Ave. (212-415-5500); $20.

Living Well With Glaucoma
Lighthouse International sponsors a seminar given by rehabilitation specialists on lifestyle strategies and the latest available treatments for macular degeneratio and glaucoma. • 5/3 at 3 P.M. Lighthouse International, 11 E. 59th St. (212-821-9700); free.

"What Do I Do for an Encore?"
Five writers who achieved instant success with thei first works—James McBride, Mary Karr, Erica Jong Mitch Albom, and Frank McCourt—talk about wha they're thinking of doing next. • 5/7 at 6:30 P.M. The New York Society for Ethical Culture, 2 W. 64th St. (212 594-7931); $10 suggested donation.

The Written Word

Anne Carson
The renowned poet gives a doubleheader at Poet House—introducing the performance of her libretto *Decreation,* on April 30, then lecturing on "Decreation How Women Like Sappho, Marguerite Porete, and Simone Weil Tell God" on May 1. • 4/30 at 7:30 P.M. an 5/1 at 7 P.M. Poets House, 72 Spring St. (212-431-7920); li bretto $30, lecture $7.

"Zelda, Scott and Ernest"
George Plimpton plays F. Scott Fitzgerald, Terr Quinn is Ernest Hemingway, and Cynthia Hood ha the part of Zelda Fitzgerald in a dramatic dialogu adapted by Plimpton from letters between the thre figures. • 5/2 at 6 P.M. The Mercantile Library, 17 E. 47th S (212-755-6710 for required reservations); $5.

Soup Kitchen Writers' Workshop
Homeless and formerly homeless writers participatin in the workshop founded by Ian Frazier (who host tonight) read from their works. • 5/2 at 7 P.M. Church o the Holy Apostles, 296 Ninth Ave., at 28th St. (212-924 0167); free.

Jennifer Weiner
The author of the novel *Good in Bed* reads from he book. • 5/3 at 7 P.M. 240 E. 86th St. (212-794-1962); free

Arnon Grunberg
The author reads from his well-received first nove *Silent Extras,* and signs copies. • 5/3 at 7:30 P.M. Barnes Noble, 4 Astor Pl. (212-420-1322); free.

Joseph Berger, Nell Casey, Stacy Horn
Alix Strauss hosts another installment in Makor "Word of Mouth Thursdays" series, this time abou memoirists. The authors, respectively, of *Displaced Pe sons, Waiting for My Cats to Die,* and *Unholy Ghosts* tak questions and sign copies. • 5/3 at 7:30 P.M. Makor, 35 W 67th St. (212-601-1000); $7.

"Men on Men"
Prize-winning poets Yusef Komunyakaa, Ton Hoagland, and Jason Shinder read from their poetr and talk about the lives of men. • 5/3 at 7:30 P.M. Mako 35 W. 67th St. (212-601-1000); $7.

"The Moneyed Metropolis"
Harvard's Sven Beckert reads from and discusses h

Opening

See It Now

As the latest crop of *Survivor* and *Millionaire* wannabes subverts the concept of reality, the **2001 Television Documentary Festival**, opening May 3 at the Museum of Television & Radio, pays tribute to TV nonfiction past and present without shrinking from disturbing trends. Hence a May 7 seminar titled "What Is Reality on Television?" in which "documentarians" Mark Burnett (*Survivor*), Mary-Ellis Bunim and Jonathan Murray (*The Real World*), and Alan and Susan Raymond (*An American Family*) talk about how real "real" is. Screenings of top-notch new documentaries like Jasmine Dellal's *American Gypsy* (pictured) will be joined by a smattering of premieres, including those of *Hell on Earth*—an outgrowth of Steven Spielberg's Holocaust-memorial project—and *Hitmakers*, a study of fifties teen pop. Don't miss the May 6 tribute to Albert Maysles (at which he'll introduce his definitive Beatles documentary *What's Happening!*) or *Docu-Jam*, the museum's pick of outstanding student films. (Through May 20; see "Exhibits" for details.) B.K.

new book, *The Moneyed Metropolis: New York City and the Consolidation of the American Bourgeoisie 1850–1896*. • 5/5 at 2:30 P.M. Museum of the City of New York, 1220 Fifth Ave, at 103rd St. (212-534-1672, ext. 257); free.

Stanley Crouch and Jeffrey Renard Allen
Crouch, the controversial critic, reads from his first novel, *Don't the Moon Look Lonesome*, and Allen reads from his acclaimed first novel, *Rails Under My Back*. • 5/7 at 6:30 P.M. Housing Works, 126 Crosby St. (212-334-3324); free.

Malachy McCourt
The memoirist talks about the writing process behind his books *A Monk Swimming* and *Singing My Him Song*, followed by a signing and reception. • 5/7 at 7:30 P.M. Marymount Manhattan College, 221 E. 71st St. (212-774-0780); free, reserved seating $10.

Tennessee Williams
Actor Robert Sean Leonard reads from a new volume of Williams's letters, *A Distant Country Called Youth*, dated from 1920 through 1945. • 5/7 at 7:30 P.M. Manhattan Theatre Club at the City Center, 131 W. 55th St. (212-399-3030); $15.

Special Events

Tours

"Feast of the Senses"
Billed as "an edible walking tour of Chelsea art galleries," Lillet's open-gallery tour, which includes a tasting of offerings inspired by the artists, benefits the Community Research Initiative on AIDS. • 5/2 at 6 P.M. DCA Gallery, 525 W. 22nd St. (212-924-3934, ext. 107); $60 advance, $75 at the door.

Gramercy Park Day!
For one day only, the exclusive park is open to any old vagrant. Join one of these three organized tours, which also take you through the rest of the historic neighborhood, visiting the Player's Club and Samuel Tilden's home. The rain date for both the open park and the tour is Sunday at 1 P.M. • 5/5 at 10 A.M., 11:45 A.M., and 1:30 P.M. Call 212-465-3331 for reservations and meeting place; $12.

Central Park
As spring hits hard, the tour visits Strawberry Fields, the Ramble, and the sites of Seneca Village and the rocking-chair riot, while stopping for history and hay fever. • 5/5 at 1 P.M. Meet at the northwest corner of 66th St. and Central Park West (212-439-1090); $12.

"Translucent Treasures"
Stained-glass artist and restoration expert Michael Levine puts the stained glass of the Upper West Side (by Tiffany, LaFarge, Mary Tillinghurst, and others) in historical context. • 5/6 at 1 P.M. Call 212-415-5500 for reservations and meeting place; $20.

Benefits

"Flowers in Design & Fashion"
The Horticultural Society's annual benefit gala features the floral arrangements of designers like Nicole Miller, Bill Blass, Calvin Klein, and Mario Buatta. • 5/2 at 7 P.M. D & D Building, 979 Third Ave., at 58th St. (212-757-0915, ext. 201); $400 and up.

2001 Spirit of Achievement Luncheon
Albert Einstein College honors six women in various fields—Marie Brenner, Blythe Danner, Pamela Dennis, Nita Lowey, Liz Smith, and Peggy Tishman—with its 2001 achievement awards, as Broadway star Tony Roberts emcees. • 5/7 at 11:45 A.M. Waldorf-Astoria, 301 Park Ave., at 50th St. (718-430-3804); $350.

National Arts Awards Gala
Americans for the Arts gives awards to arts philanthropists to benefit its community-based cultural agencies and general arts advocacy. • 5/7 at 6:30 P.M., dinner 7:45 P.M. New York State Theater, Lincoln Center, Broadway at 66th St. (212-685-1095); $500 and up.

"Celebrity Doodles and Scribbles"
The highlight of the Barrow Group's annual benefit gala is the auction of celebrities' portraits of other celebrities. • 5/7, 6:30 P.M. cocktails and silent auction, 8 P.M. live auction. Manhattan Penthouse, 80 Fifth Ave., at 14th St. (212-253-2001); $50.

Exhibits

"Dream Posters" Exhibit and Auction
Six hundred vintage posters totaling around $2 million in value—including 103 old American posters—are on view Friday and Saturday, before being auctioned off in one marathon session Sunday. • Exhibit 5/4–5/5, 9 A.M.–9 P.M.; auction 5/6 at 11 A.M. Auditorium of the Armenian Diocese Church, Second Ave. at 35th St. (212-787-4000); free.

2001 Television Documentary Festival
Elements of this year's enormous, eighteen-day festival include screenings of outstanding current TV documentaries followed by panel discussions with the filmmakers; a seminar on reality television with creators from *The Real World*, *Survivor*, and *An American Family*; a tribute to the films of Albert Maysles; and a selection of great student pics. • 5/5–5/20. Museum of Television & Radio, 25 W. 52nd St. (212-621-6699 or www.mtr.org for schedule); festival events, $7, three events $14, tribute or seminar $10, student films free with $6 admission.

Events

First Saturday at the BMA
The Brooklyn Museum holds another free Saturday afternoon—this month going "a little bit country" with the music of Brooklyn Latino cowboys Swampbell and an evening square-dance party, as well as the usual compliment of curator talks and a screening of the classic Catherine Deneuve vehicle *The Umbrellas of Cherbourg*. • 5/5, 6–11 P.M. Brooklyn Museum of Art, 200 Eastern Parkway, Brooklyn (718-638-5000); free.

Greenwich Village Treasure Hunt
Now in its third year, the event, which serves teams of two to five, benefits St. Vincents Hospital's Child Life Program. • 5/6 at 12:30 P.M. Meet at Gould Plaza, W. 4th St. at Greene St. (212-861-0962 for team preregistration); $15–$20.

Sports

Empire Skate Series
The second in a series of early-morning in-line-skating races, organized by LIRTSA and Empire Speed. Cash prizes awarded to top finishers in several categories. Meets in Prospect Park; visit www.empirespeed.com or www.empireskate.org for complete details. • 5/6 at 6:45 A.M. Prospect Park (www.empirespeed.com or www.empireskate.org for details).

Carl Rosen Celebrity Golf Classic
Roger Clemens, Keith Hernandez, and Jerry Orbach will be among the celebs teeing off at Winged Foot Golf Club in Mamaroneck for this benefit sponsored by the Leukemia and Lymphoma Society and the

Game Week

HOME AWAY

	Mon: 4/30	Tue: 5/1	Wed: 5/2	Thu: 5/3	Fri: 5/4	Sat: 5/5	Sun: 5/6
DEVILS			NHL PLAYOFFS SCHEDULE TBA				
METS	HOU FSNY 7:10 P.M.	HOU FSNY 7:10 P.M.	HOU FSNY 7:10 P.M.		ARI FNSY 7:10 P.M.	ARI WPIX 1:10 P.M.	ARI FSNY 1:10 P.M.
YANKEES	MIN MSG 8:05 P.M.	MIN MSG 8:05 P.M.	MIN MSG 8:05 P.M.	BAL MSG 7:05 P.M.	BAL MSG 7:05 P.M.	BAL FOX 1:35 P.M.	BAL FOX 1:35 P.M.
NICKS			NBA PLAYOFFS SCHEDULE TBA				
METROSTARS			KC NO TV 8 P.M.			DC MSG 7 P.M.	

hotograph courtesy of Little Dust Productions.

Solutions to last week's puzzles

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CULKIN *Continued from page 101*

that didn't arrive for a week, so Mack slept on the couch. That's abuse?"

But according to Macaulay, Krylowski would have no way of knowing: "I didn't meet her. She's always saying, 'I was there! I was there!,' and maybe she was behind the scenes with my father, but I never saw her. Ever."

Krylowski may be spouting Kit's version of the past, but she can see his present for herself. Kit is broke. He has a debilitating spinal problem. A year ago, they received a call from a *National Enquirer* reporter informing them that Kit's daughter from a previous relationship had died from a drug overdose. He hasn't been in touch with his kids, says Krylowski, because he can't bear to be rejected anymore.

I ask her why he finally sent Macaulay that telegram when *Madame Melville* opened in London. "*I* sent the telegram to Mack," Krylowski says. "It was the same message that Kit's father sent to him the first time he was onstage."

Culkin, however, is absolutely unconflicted about his father. "The one thing he taught me," he says, "was how not to be, and how I don't want to be with my children. He was a bad guy."

CULKIN HAS COME FOR A QUICK DINNER down the street from the theater at the Zen Palate. His mother is coming to a preview tonight, and he has a clean shave and a fresh haircut that makes him look younger than ever. "Now I'm having a really good time—a better time than I ever thought I would when I was younger," he says. "I didn't know that this kind of thing existed, working and being happy.

"I'm a very happy person," he continues, making a little joke of it. "Yay me. Sis-boom-ba."

Somehow, he says, he has just sorted through it all: "I've been writing, and it's very therapeutic, the writing is. I write all kinds of things: really bad poetry, screenplays, and for the fuck of it I started writing my memoirs. I have no title yet."

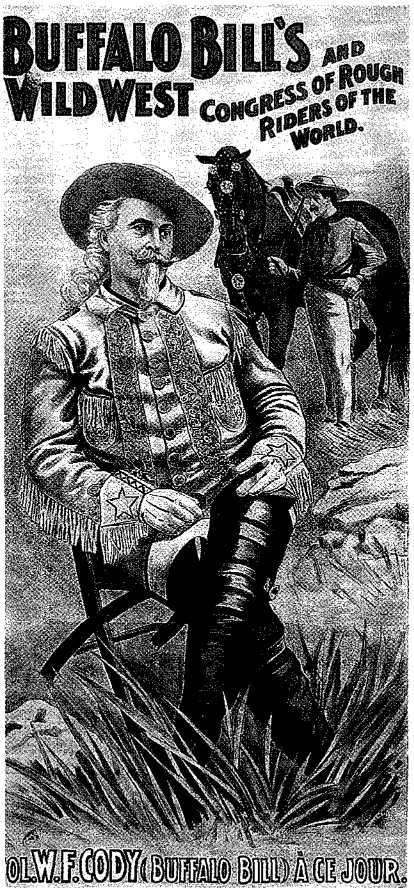
He is considering playing the homicidal club kid Michael Alig in an upcoming film adaptation of a book called *Disco Blood Bath*, and he wants to have kids someday. "But I'm still young," he says. "Right now I just want to have fun. In London, I started going out to clubs and bars, and maybe now I'll hit some parties. I just want to meet people, live life, and spread my pixie dust throughout the world." ■

Mel Stottlemyre Myeloma Foundation. Funds raised from the tournament will also support the Carl Rosen Translational Research Fund. • 5/7 at 8:30 A.M., dinner at 5:30 P.M.; (212-448-9206, ext. 27 for details and tickets); registration starts at $1,375; dinner tickets $250.

On View

Post Bills Here

The items themselves—600 rarities worth an estimated $2 million—may be out of the casual enthusiast's price range, but **Dream Posters**, a marathon auction on May 6 at the Diocese of the Armenian Church, is open to all spectators (the goods are on view on May 4 and 5). Though these auctions have in the past been heavily Eurocentric, this year's will bow to the increasing vogue for Americana and include 103 American posters advertising everything from *Harper's* to Storm King, Coca-Cola to Buffalo Bill's Wild West Show (pictured). Who wants a frilly St.-Moritz ad when you can have an elephant crossing Niagara Falls on a tightrope? (See "Exhibits" for details.)


BUFFALO BILL'S WILD WEST
AND CONGRESS OF ROUGH RIDERS OF THE WORLD.
COL. W.F. CODY (BUFFALO BILL) À CE JOUR.

Photograph courtesy of Poster Auctions International In

Edited by Susan Avery

Happening

Small Talker

Brush up on your pronunciation of *Tsuyoshi Shinjo* and *Benny Agbayani.* The Mets are looking for one kid to share the stadium announcer's booth live with Fran Healy. Last year, 11-year-old Charles Warshaw showed up at the Junior MetsCaster contest on a whim and found some tough competition among the 40 also vying for the spot. In the end, the Long Island grammar-school smarty (pictured, with Channel 11's Sean Kimerling) nailed the call on the audition clip, a Robin Ventura 1998 home run, with the enthusiastic phrase "As Ralph Kramden puts it, that one went *bang-zoom to the moon.*" While no one knows which Mets moment will be used for this year's tryouts, Warshaw—now on the judging panel with Healy and center-fielder Jay Payton—says he's looking for a kid who demonstrates accuracy, overall performance skills, and originality. "You have to announce not as a broadcaster but as a Met fan," he offers after a long sixth-grade day in Merrick. "You really have to let it all loose. They don't look for proper stuff. They look for creativity." The competition is open to kids 8 to 14 and will be held at 5:30 P.M. on May 5 at the Sports Authority in Massapequa Park. The first 50 to show up will have a crack at the gig, and the winner will announce the starting lineup and interview players at the May 20 game at Shea against the Los Angeles Dodgers. Since all contestants are likely to have been born well after 1986, when the Mets last won a World Series, we can only hope that this season, they can send a Bronx cheer to their crosstown pinstriped colleagues. (5234 Sunrise Highway, Massapequa; for more information, call 516-797-0112.) S.A.

VENTURA
4
VENTURA
4
ALFONZO
13
THE SPORTS AUTHORITY

Children's Events

Fuss Budgets
Learn how to balance your allowance, no matter how paltry it may be. At the Festival of Financial Literacy, youngsters can attend kid-friendly seminars on how to be a good saver and investor, as well as a class on building a collection. Noted money maven Adriane Berg will be on hand. Sponsored by the U.S. Department of the Treasury. • 5/8 at 12:30 P.M., Empire State Building, 34th St. and Fifth Ave., 80th floor Sky Room (212-264-2426); free.

A Book for Brooklyn
Chronicling the creation of the magnificent Brooklyn Bridge from conception through completion, author Lynn Curlee explains the fourteen-year project that came to fruition in May 1883. *Brooklyn Bridge* (Simon & Schuster) details everything there is to know about this 6,000-foot connection, lovingly referred to as the eighth wonder of the world. • Available in bookstores.

All Hail the Monorail
Want to do the Bronx Zoo? Quickly? The monorail ust opened for the 2001 season and offers top views of the tigers, pandas, rhinos, and pachyderms, et al. • Through 10/31, last ride 30 minutes before closing, Bronx River Parkway and Fordham Road (718-367-1010); zoo admission is $9, $5 for seniors and kids 2–12, the monorail is an additional $2 round-trip.

Meadow's Cinderella
One hopes your kids don't watch *The Sopranos,* because they would have as tough a time as we do hinking of Mafia princess Jamie-Lynn Sigler as the ultimate fairy-tale princess. Oh, and Eartha Kitt? She's the Fairy Godmother. Purrfect. • 5/3–5/13 at the Theater at Madison Square Garden (212-307-4111); $27.50–$75.

Smart Alecks
For too long, the only place for kids to practice their comedic side was in the back row of the classroom. Since 1996, Kids 'N Comedy has been giving these funny young'uns a chance to bring it to the stage. Next stop: 5/6 at the Gotham Comedy Club. Kids in the audience will also have the opportunity to stretch their funnybones and come onstage to tell a joke. • 5/6 at 5:30 P.M., 34 W. 22nd St. (212-877-6115); $15.

The Jig Is Up
Listen in on the vocals of Cherish the Ladies, a noted Irish musical group, as it performs outdoors on the Esplanade Plaza at Battery Park City. A jig caller leads participants, experienced and novice, through the paces. Dances will be kept simple and partners are not required. • 5/5 at 6:30 P.M. (212-267-9700); free.

Conjunction Junction
New York Youth Theater presents a show that'll bring parents back to the days of H. R. Pufnstuf and clarify some confusing classroom lessons for the kids: "Schoolhouse Rock Live, Jr." • Through 5/20; Fridays at 7 P.M., Saturdays at 2 P.M. and 7 P.M., and Sundays at 3 P.M.; 593 Park Ave., at 64th St. (212-888-0696); $12.

Tom, No Turkey
The Adventures of Tom Sawyer is tailor made to satisfy families with kids 8 and older. If you're a boy, you want to be Tom; if you're a girl, you want to be Becky. If you're too cool for words, you'll identify with Huckleberry Finn. True to Twain's novel, but politically corrected enough to pass liberal muster. • Opened April 26 at the Minskoff Theatre, 200 W. 45th St. (212-307-4100); $35–$85.

And They're Off
The Thoroughbreds might be gearing up for a run at Belmont this season, but it's the human mutts who will be racing to the track for the Belmont Stakes Fair. Entertainment includes Korky the Clown Prince of Magic, Grandpa Kratchet's Puppet Show, and an exotic petting zoo. More than 50 rides and carnival attractions, including racing and high-diving-pig acts. • Through 5/6, Fridays 5 P.M. to midnight, Saturdays and Sundays noon to midnight; Hempstead Turnpike and the Cross Island Parkway in Elmont (516-293-4242); $5.

Playful Puppetry
Papegano Puppet Theater continues its spring season with two fairy-tale performances. "Goldilocks and the Three Bears" (with guest appearances by the "Three Little Pigs" and "Little Red Riding Hood") starts at 11:30 A.M. A sing-along, "Puff the Magic Dragon," starts at 2:30 P.M. • Saturdays and Sundays through Memorial Day weekend; 462 Columbus Ave., off 82nd St. (212-874-3297); $7.

Sleeping Beauty
The Swedish Cottage Marionette Theatre in Central Park shows its updated production of *Sleeping Beauty.* The scenery, part of which was designed to resemble the Park's Belvedere Castle, is a perfect backdrop for marionette unicorns, multicultural fairy godparents, and a giant snapping turtle, alongside good and evil princes. • Tuesdays through Fridays at 10:30 A.M.and noon, Saturdays at 1 P.M. through June, Central Park at W. 81st St. (212-988-9093); $5, $4 for kids.

Renaissance Variety Show
Highlighting the permanent collections and special exhibition, the Morgan Library offers a specially designed program for families: Marionette Theatre, a Renaissance variety show with mimes, mermaids, jesters, and jugglers. • 5/6 at 3 P.M.; 29 E. 36th St. (212-590-0331); $15, free for kids 12 and younger.

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Photograph courtesy of the Sports Authority.

TRAVEL

SUMMER RENTALS

ARLINGTON SHORES—The Hamptons **Waterfront Resort** - beach, pool, tennis. Studio $5.5K season; suite $9.5K, 2-BR/2-bth $14.5K; also monthly/weekly. 40 Penny Ln, Hampton Bays **631-723-6000**

Catskills Farmhouse—Lovely 2.5 BR, 1.5 bth. Sleeps 8. DR, LR, TV rm, wrap porch on 2.5 acs. Golf/tennis/hike/bike/swim. $950/mo (3-mo min). **212-966-6630**

East Hampton **Weekly Rental**

Beautiful contemporary in Springs area. 3 bedrooms, 2 baths, vaulted ceilings, fireplace, 20x40 pool with wraparound deck and bbq, central air, laundry, cable. Sleeps 8 comfortably. Nicely furnished in Pottery Barn style. Private wooded acre. $2,750 weekly. Call Judy at: **631-549-3488**

East Hampton—Beautifully situated between East Hampton and Sag Harbor, this 4-bedroom/3-bath on one acre is a wonderful summer retreat. 20'x40' pool, large deck and wonderful privacy. House is spacious and nicely furnished, with central air and all amenities. July rental is $18,000. Please call: **917-912-5974**

East Hampton—Beautifully situated between East Hampton and Sag Harbor, this 4-bedroom, 3-bath on one acre is a wonderful summer retreat. 20'x40' pool, large deck and wonderful privacy. House is spacious and nicely furnished with central air and all amenities. July rental is $18,000. Please call: **917-912-5974**

East Hampton—Jeneen's Cottages. Rentals daily & weekly. Accommodates 1-4 with kitchen. Restaurant on premises. Cable TV, A/C. Adj. harbor. **631-324-9024**

FIRE ISLAND - SEAVIEW

4-BR, new European kitchen, large deck. Near tennis, ocean and pvt playground. Full or share season. Owner: **212-838-2288**

Fair Harbor, Fire Island—Exclusive June, September weeks in spacious 3-BR hse. W/D, D/W, gas grill, TV/VCR, huge deck. Also seek to share wknds, LD week w/singles, M/F, 40/50s. **212-979-2715**

HAMPTONS

3 houses available. 5-8 bedrooms, pool, tennis, hot tub. Available weekly/monthly. Great midweek specials.

Call Owner, Michael: **212-861-4046**

www.hamptonrental.com

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MONTAUK—Summer season rentals. Includes maid service, ocean beach access. Pool, restaurant, lounge on premises. 5 wooded acres on lake. Call: **631-668-2877**

NEW PALTZ—Lovely heated pool, cozy home, retreat-like setting. 90 mins NYC. 2-BR house on wooded acre near Lake Mohonk. All amenities. $3,500 p/month, plus utilities. For info, call: **212-369-5503**

NEWPORT, RI—Classic ocean view Victorian. 5BR/2.5-bth, new kitchen. 1 block to beach. Wkly, mthly, or season. Other properties avail. Julie **401-849-6817**

To advertise in ***New York Magazine's*** **Travel** section,
call Tim Hyde: **212.462.3320**
or fax: **212.462.3595**

Northeast Penn—Pvt home on upper Delaware River. $1800 p/mo. June-Oct. Nonsmoker. Send inquiry to: River Glen, P.O. Box 144, Closter, NJ 07624

Sag Harbor Village—Wonderfully charming house (circa 1820), with all modern amenities. Beautifully furnished 4-BR, 3 baths, LR, Dining, Great Room, central AC, heated pool with deck and guest cottage. July-Labor Day. $35,000. Also monthly. Call: **917-318-2444**

Upstate NY—Architecturally distinctive home on 12 acs. 6BR/2bth w/eat-in-kit, breakfast nook, W/D, D/W. Jacuzzi, sundeck, pond, stream. 3 hrs NYC. Avail wkly and mnthly beg. July. **212-865-6824**

WESTHAMPTON—Unique 1-acre property. 3-BR/2-bth, pool, decks, tennis, boat slip. Available MD-LD. Must see! $25,000. OBO. Call: **917-751-6506**

SUMMER SHARES

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3 houses available, 5-8 BRs, heated pool, tennis, b-ball, hot tub, all amens. Mins to train/Jitney. Nonsmoking professionals, singles, upper 20s-upper 30s. 1/2 shares available. Owner - Michael: **212-861-4046**
www.hamptonrental.com

Southampton—Brand-new luxury home, water views. 6-BR/4 marble bath. 5 mins to water & village. 9 people per weekend. POOL, maid service, balcony, plenty of parking. Upscale Manhattan Scenesters. Call Justin: **917-509-4044**

Hamptons-Fire Isle-Block Isle & More

Exciting living on a luxury sailing catamaran. Call: **516-829-6957** or visit: **www.newyorkcatamarans.com**

Bridgehampton: Amazing New Summer House Bath/every BR! Tennis, pool, hot tub, basketball, V-ball, A/C. Great loc. Prof'l, fun group. Matt: **914-423-9712**

Southampton/Shinnecock—Bayfront luxury 5-BR/5-bth. Pool, spa, boating. Fun & friendly professionals. 20s-late 30s. Website **www.nyski.com** Call: **212-462-2887**

Southampton—Large modern 4BR/3bth house. A/C, pool, deck. Walk to bay beach. Long season. Age mid 30s-40s prof'ls. 2 per room. **718-782-7525** or **908-598-7923**

Southampton—Single prof'ls, 30-40s. Contemp 3BR/2bth w/bridged walkway to pool. Jacuzzi/spa, deck, fplc, BBQ's. Mins to beach/town. 1/2's $2500. **212-535-2400**

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Own room in 5-BR/3-bth house with pool, tennis, dock. MD-LD. Includes tennis clinics, boat trips, cocktail parties. Also available weekly. Paul: **914-738-4904**

WESTHAMPTON—5-BR, 3-bth house with pool and hot tub. Beach passes. Long season. 35+ prof'ls. 1/2 share $1200; full share $2200. Days/eves, call: **212-685-0199**

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WESTHAMPTON—Pool, tennis, sailing and more. Beaut contemp on 2 wooded acs. Well-run house w/friendly, fun, 35+ prof'ls. Long season. All-incl share $1850. Hal: **631-325-2778** Barbara: **212-427-2084**

WOODSTOCK, NY—2-BR mountaintop home, owned by single woman. Own BR, sauna. Single woman/couple okay. MD-LD weekends. $2750/mo. **845-679-9256**

Westhampton Beach Oasis

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WHB—Single rms, 1/2 $2390, dbl rms $2075. Pool, jacuzzi, free tennis/fitness membership. Sat dinner by hotel staff. No shopping or cooking by members. Walk to beach/town. **212-824-0367 / 914-234-9462** Also: B&B and tennis camp.

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If you use this calculation, you can more easily compare two coops with varying price and maintenance.

LaLa Wang is CEO of New York City based MLX.com, a residential real estate community and technology company connecting consumers and professionals. For more expert advice or to ask a question, email LaLa at asklala@mlx.com

Broker of The Week

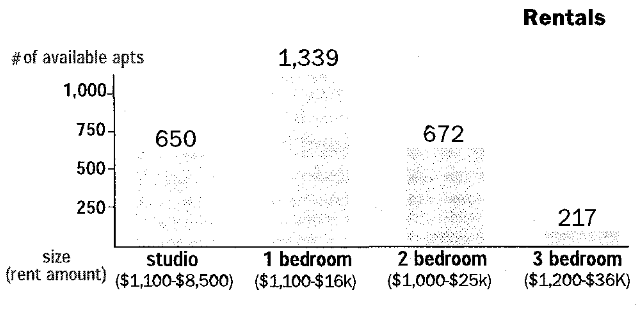
Lisa Chin, Broker
Manhattan Apartments, Inc.

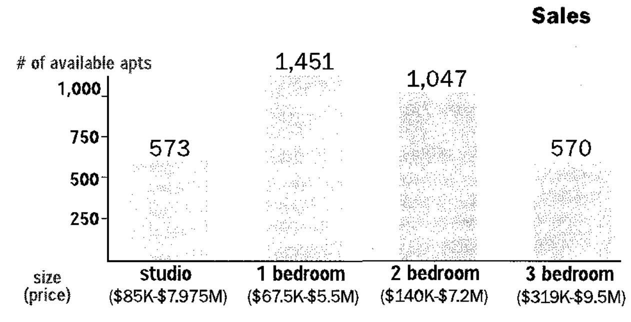
With a quiet confidence that slowly unveils, Lisa Chin smiles radiantly and speaks fondly of her work as one of Manhattan Apartments, Inc.'s top sales agents. Following a no-nonsense marketing strategy, she drives a hard bargain for her clients but deftly shifts into the role of a master diplomat in managing each deal to a successful close. "A broker has to play part doctor, part lawyer, and part shrink in maneuvering both the buyer and the seller through the deal-closing process," she says. "Anything can happen, and the broker is there to make sure things stay on track."

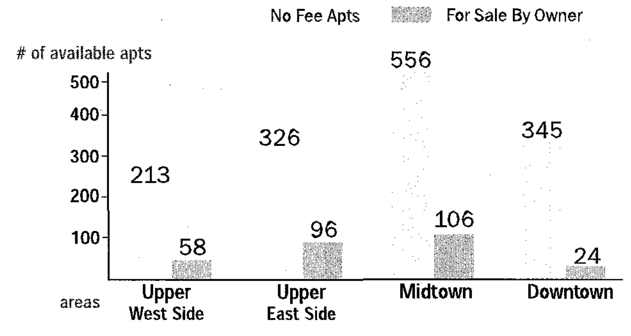
Her genuine manner and enjoyment of people, in addition to her meticulous attention to detail, keep Lisa's success rate high. "We don't waste anyone's time. 90 percent of our deals close because we've paid close attention to detail, priced the apartment accurately, and used all of our resources intelligently." Though contracts may be signed and mortgages approved, Lisa knows that "it's not over until it's over." She shrewdly gathers "backup buyers" and makes sure every customer has been carefully prequalified before presenting them to the seller.

Contact Lisa Chin at 212-378-2333 or visit the Manhattan Apartments, Inc. website at www.manhattanapts.com

MLX Market Watch







Top 5 Brokerages by Current Aggregate Sales Exclusives

Company Names	Sales Exclusives
1.Douglas Elliman	$891,683,000
2. Corcoran Group	$880,556,143
3. Halstead Property Co.	$138,331,146
4. Bellmarc Realty	$108,670,900
5. I.T. Properties	$102,095,000

*as based upon listings provided to MLX database

Date: As of April 24, 2001. Source: BrokersNYC.com

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ID 5449

Gramercy Park Prewar Bldg 1 BR
850sf, Gut-renovated, central A/C, Jaczi, FP, hi-ceil, W/D+microwave, avail. 6/1
$3,000 **Hope, Broker 212-260-8060**

ID 5446

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Available May 1 no pets..................$2400
850' P/W w/FP avail imm. no pets....$3900
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ID 5303

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Featured Property

ID 5447

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Terrace on Park Avenue!

Watch the tulips on Park Avenue from this astonishing high floor 200SF terrace with complete unobstructed views. This is a large 1BR & FDR with a windowed kitchen and closets galore. Apartment is fully renovated.
MT $1729 Asking $895,000.

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ID 4527

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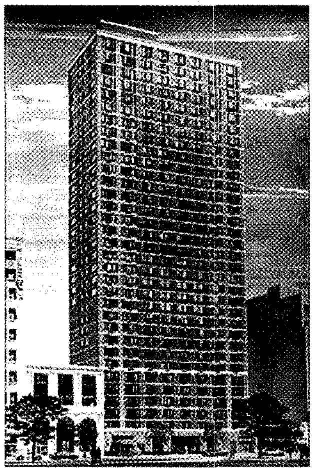

One Bedrooms - $2500
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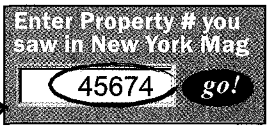

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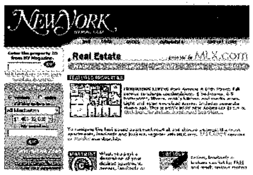

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ID 3901

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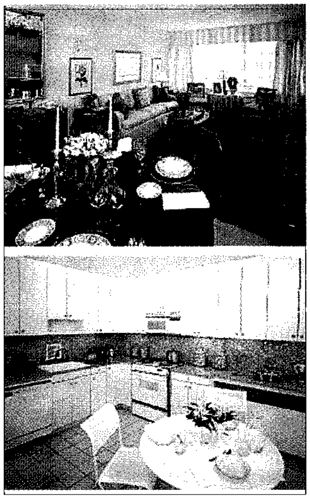

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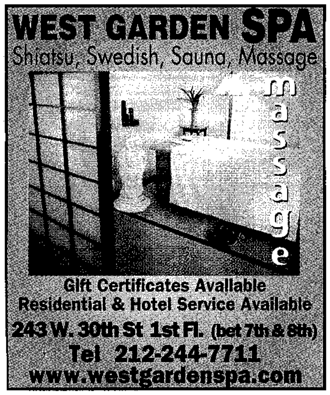

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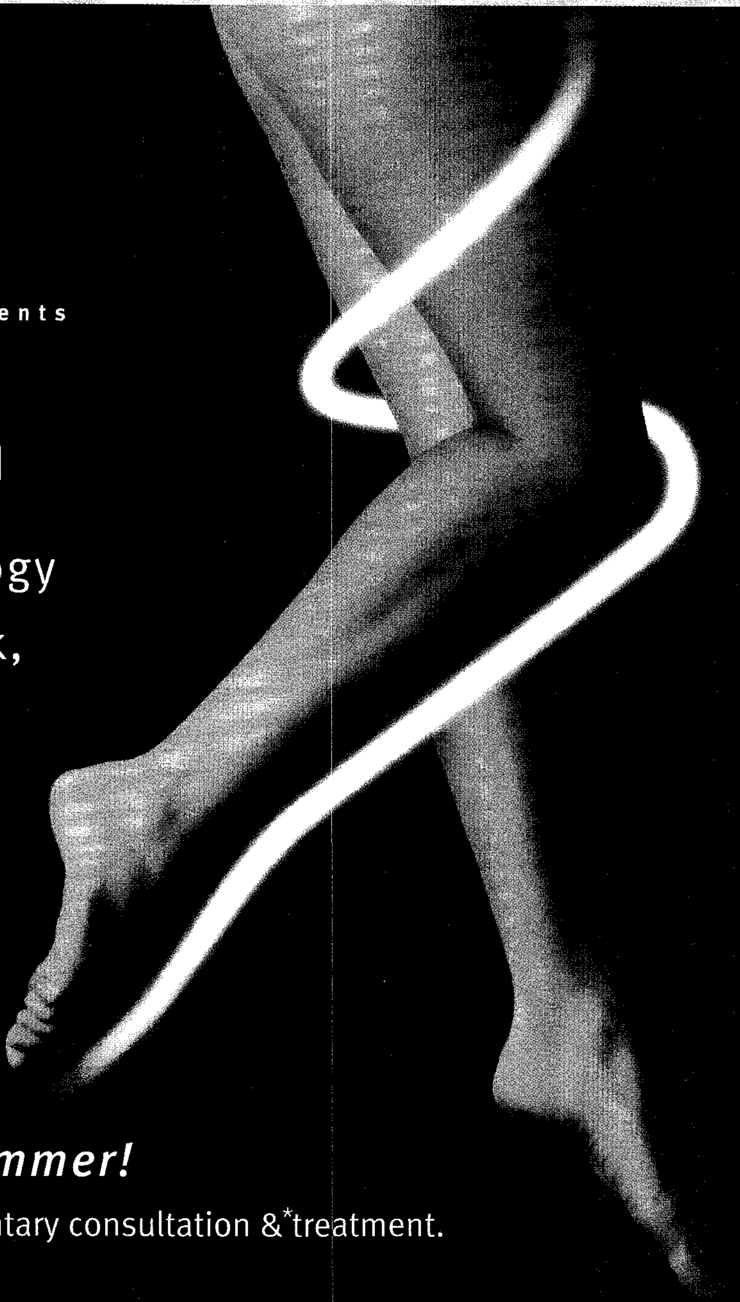

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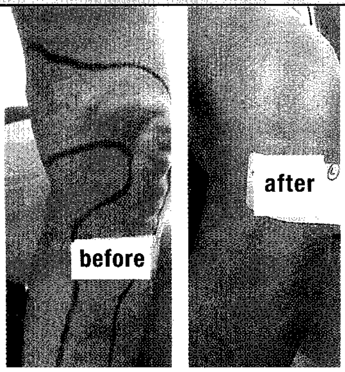

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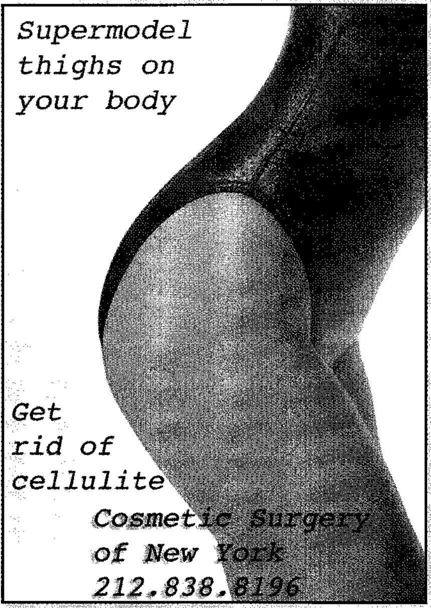
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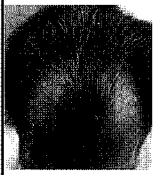

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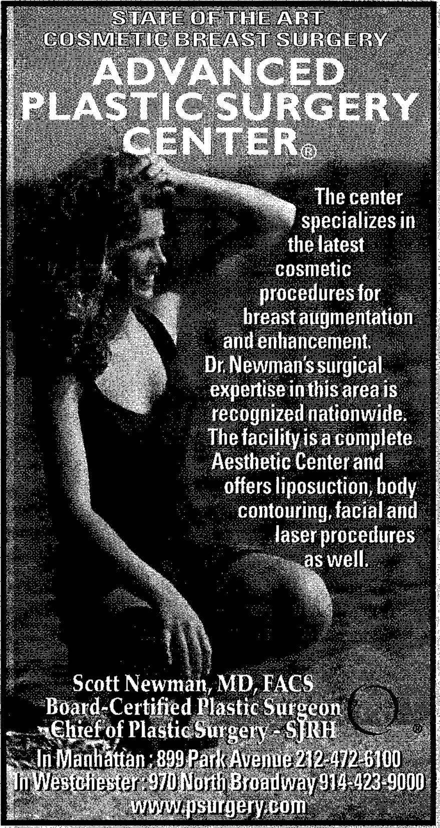

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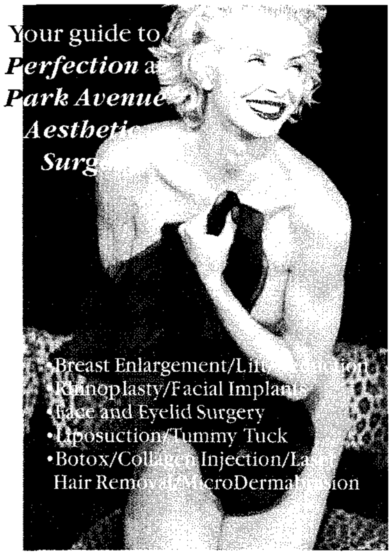

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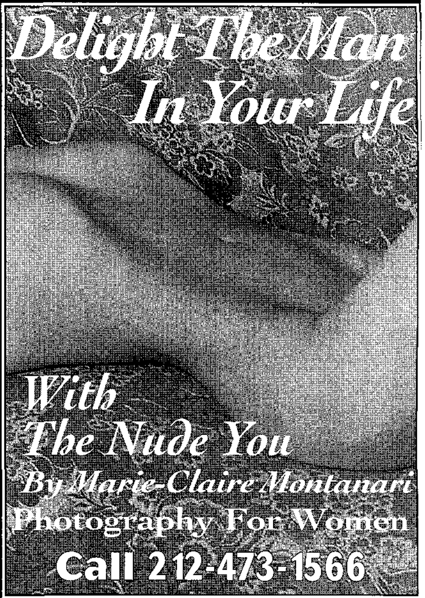

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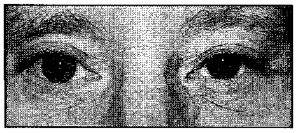

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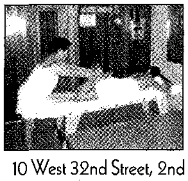

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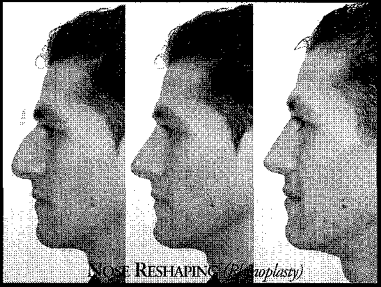

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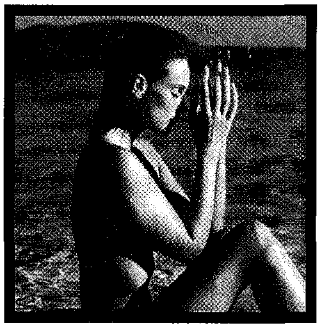

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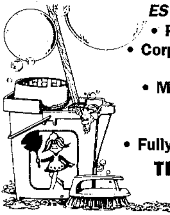

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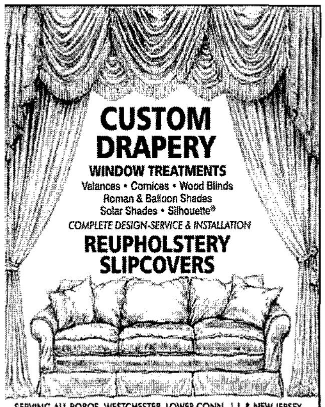

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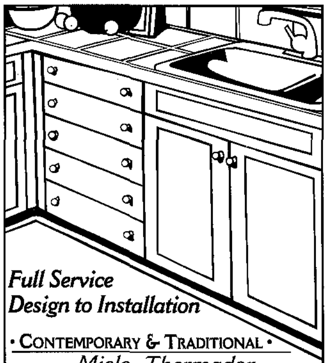

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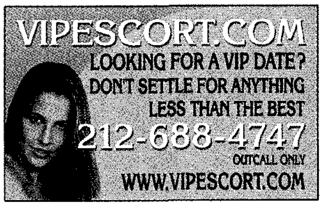

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All I Want Is My Equal—I've a great big amount saved up in my love account for a joyfully savvy, easy-on-the-eyes, 40-50-year-old woman who will be treated tenderly by this hand-holding, polished Manhattan single, 60 years young, 5'10", silver-haired, trim professional man. A wink, a smile, a note with a non-vintage photo welcomed. 7684 ✉

Adventurous Woman Wanted—Successful theater/film professional, good-looking, intelligent, slim, expert skier, 46, seeks truly pretty, intelligent, upbeat woman, 30-45. Note/photo. 7690✉☎

Loving, Supportive, Sincere Male, 64—PhD, seeks sweet, educated, artistic lady. Travel, arts, fun. Photo, please. 7323✉

Athletically Slim, Attractive—Funny, romantic male, 55, outdoorsman, biking, skiing and travel, looking for a slim, attractive, athletic female, to mid 40s, for relationship of fun and excitement. Recent photo and phone. 7668 ✉☎

Jean Rhys (50) Seeks—Bernard Benson (45-55) in 10017, 10021, 10022 or 10028. E-mail: enamel@yahoo.com 7692 ✉

Attractive, Upscale Westchesterite—49, seeks quality, successful gent for long-term relationship. (203)/(914) only. 7688✉☎

That Girl!—Mommy and I are looking for a very special guy!! Mom is a vivacious, beautiful (inside and out), professional, athletic, good-humored blond knockout, 41. If you are a single Jewish professional male, 35-45, who is honest, fun, intelligent, financially secure and ready to take the chance of a lifetime, you may be the guy we are looking for. But then again, I'm only five. Mommy is just the best! Photo a plus. 7666 ✉☎

I Have A Very Good—And high quality of life. I am single, tall, slim, good-looking, 41-year-old European lady. I seek well-educated/cultured/traveled, 45-55-year-old gentleman with fine manners, who knows how and can match my exceptionally high standard of life, and who is interested in romance and commitment. Please respond to: 7694 ✉

Cycling Lady—Attractive Manhattanite, 53, white, 5'4", media professional, energetic. Enjoys biking trips, classic rock, old jazz, Shelter Island, fine wine, and all that NYC offers. Seeks single white male (50 plus), city/suburbs, who's healthy, optimistic, loves his work, and whose own interests will balance mine. Must be financially secure. Sincere handwritten note/photo/phone, please. 7697 ✉

Best In Category—Female, 45, with intelligence, kindness, sense of humor, seeks same in mensch, 42-55. 7675✉

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Pretty, Professional, European—Woman - well-educated, loves movies, books, traveling. Likes NYC life. Interested in successful man, age 32-45, with similar interests. Send photo. 7669 ✉

Su
M
T
W
Th
1 Kayaking 1:00 pm Cigar Bar & Dinner 7:00 pm Book Club Discussion 8:00 pm
2 Fujiyama Mama Dinner 8:00 pm
3 Spanish Wine Tasting 7:00 pm
4 Fencing Class 7:00 pm
5 Group Board Games 8:00 pm
6 Swing 8:30 pm
8 Brunch
9 Indoor Rock Climbing 7:00 pm
10 Philharmonic in the Park 6:30 pm Yoga Class 8:00 pm
11 Chinese Banquet 7:00 pm
12 Cooking Class 7:30 pm
13
17
18 Laser Tag and Video Games
19 Tarot Card Workshop 7:30 pm Poker Night 8:30 pm
20
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CT Socialite—Seeks Waspy-type gentleman (60-70) who appreciates a lady who is elegant and proper yet sexy and passionate. Note/photo a must! 7696 ✉

Can You Laugh And Play Golf—At the same time? I'm a high-energy, attractive and fit female executive, 49, HBS grad, new to NY. I am passionate about golf, but also would love to explore NY with a single, fun-loving male, 40-55. 7679✉

Classy, Pretty—Slim, bright Great Neck lady, varied interests, seeks gentleman of intellect and sensitivity, 68-75. 7691 ✉

Handsome Professional Male—43, 5'11", slim, dark features, would like to find the love of his life. I am single, no children, honest and caring. Please take a chance. Photo, please. Frisbedog1@aolcom. 7661 ✉ ☎

Successful, Beautiful, Polish-Born—Female with vivacious, passionate and optimistic attitude to life - slim, petite, 5'3", athletic, feminine, blond, green eyes, very young-looking 50. Enjoys travel, art, theater, Europe. Seeks an attractive, highly successful, sophisticated gentleman with good heart, for romance, 45-65. Photo. 7695 ✉

Warm Blond Beauty—Editor, 42, Catholic, seeks secure mate. 7677 ✉☎

Successful, Athletically Slim Male—Entrepreneur, looking for slim, athletic professional female who enjoys travel (French Riviera), skiing, tennis, beach and boating - fun in the sun. Note/photo/phone. 7676 ✉☎

Almost A "Ten"—50-year-old, wealthy, diversified, romantic, divorced white male, seeking absolutely beautiful, wonderfully sensual, under 5'5", youthful female partner. Photo, please. 7683 ✉☎

First Time—Jewish female, 42, shapely, attractive, fun, funny. Loves to travel, baseball (Mets), theater, play tennis, ski, yada, yada, yada. Wants you if you're a Jewish male, intelligent, with sense of humor, similar interests, and enjoy life. Note/photo. 7670 ✉

Blond With Brains—Seeks Prince Charming. Sexy, educated professional female, 40, seeks successful professional male who loves to travel, enjoys sports, laughter and the seashore. Must be sincere about a possible relationship. Note and photo preferred. 7674 ✉

Architect, 40—Handsome, clever and kind, with downtown sensibilities in art and music, seeks woman who might like MOMA, le Jardin de Luxembourg, PJ Harvey, Satie. Note/photo. 7667 ✉

Sleepless In Syracuse—Seeking healthy, 65-year-old male soul mate, a species my physician calls "prime". I, too, could be called "prime". Financially and physically fit, attractive, widowed academic with grown children, teacher/writer in the humanities, with the usual interests: theater, opera, ballet, dining, travel, reading. I am passionate about people, food and ideas, a liberal, a democrat, and relatively mobile. 7701 ✉

Successful Art Dealer—Attractive male, 35, Jewish, seeks woman between the ages of 20-32, for a serious relationship. Please be kind, sincere and attractive. Race unimportant. Photo a must. 7687✉

Seeking Best Friend—Or perhaps more. Successful internet entrepreneur and writer (wine, classical music, travel), with two lovely cats, seeks fun-loving, sexy, down-to-earth, slender Manhattan lady for friendship, passion and romance. Our interests include ethnic cuisine, gourmet dining, classical music, theater, museums, movies, skiing, biking, hiking, beaches, walks in Central Park and delights of NYC. Let's start as friends and see what develops. Note/recent photo. 7703 ✉☎

Tall, Fit, Handsome Professional—Hard-working entrepreneur, but still has time for play and romance. Interests include art, movies, theater, adventurous travel and ballroom dancing. Prior marriage; college-age daughter. Seeks bright, attractive female companion, 30s-40s, tall, shapely, good solid values and warm heart, for relationship, possibly marriage. Hopefully likes dancing or willing to learn. Let's dance this summer under the stars. Photo/note/phone. 7596 ✉

Pianist And Athlete—Seeks fit, adventurous female, 20s-40s. Photo. 7704 ✉☎

Passionate Latin-Italian Female—Seeks love: 40-60, fit, nonsmoking male. 7693✉☎

A Beautiful Smile—Very pretty, slim, interesting, playful, divorced, Jewish professional female, 53, 5'4". Seeking quality male who is searching for his significant other. 7671 ✉☎

Good-Looking Attorney—Easygoing, cultured, 61, 5'6". Enjoys dining, dancing, movies; athletic, good shape. Interested in 48-53, slim, attractive female for long-term relationship. Photo and phone a must. 7673 ✉

Alluring Blond—European background, 43, size 6, seeks a mature, successful man over 40, for travel, romance and a long-term relationship. Photo, please. 7700 ✉

For Extremely Selective Gentleman—Only... Elegant, European-born blond, former beauty queen, who is warm, caring and intelligent, wishes to develop a long-lasting, romantic and fun relationship with a successful gentleman on all levels. Be 55-plus, with good values, and ready to appreciate a wonderful, loving woman of substance. Photo, please. 7672 ✉

Witty, Honest, Attractive—5'10", fit, brown hair/eyes, 45; loves film, art, outdoors, coffee, laughing. Seeks thin woman, 27-45. dennisv2005@aol.com 7689✉☎

Mitch—Remember Grand Central Station? Thank you for pointing out the stars on the ceiling and showing me the way to Vanderbilt Avenue. Columbia74@aol.com

Wealthy Bachelor—Company president, tall, educated, good character, wishes to father a child with single or divorced lady (via artificial insemination) - will set up appropriate trust fund to assure financial security. Woman must be Caucasian, of verifiable good character, heterosexual, college grad, in good health - physically and mentally. Please write with photo, background description and contact information. All replies confidential. 7660 ✉

White Man, Born 1952, Retired 1983—Wall Street alumnus (won't look back), mostly sinew; skilled handling makes trim and tender. Any lady under 50, having read foregoing: 1. What does your deductive reasoning yield? 2. Have you willingness for inductive risk-taking? 3. Is intuitive self-awareness present to venture further? Video depictions beautiful; minimally, submit photo in natural light. 7686 ✉☎

Man For All Reasons—I'm 5'9", 170 solid lbs, 40 years old, tanned complexion, hazel eyes. I've been called stunning. I'm well-educated and have a successful business; love tennis, sailing, dancing, opera, etc. I'm looking for a beautiful, shapely, accomplished woman, MD, PhD or similar - to search for shooting stars on romantic nights. Photo/note. 7578✉☎

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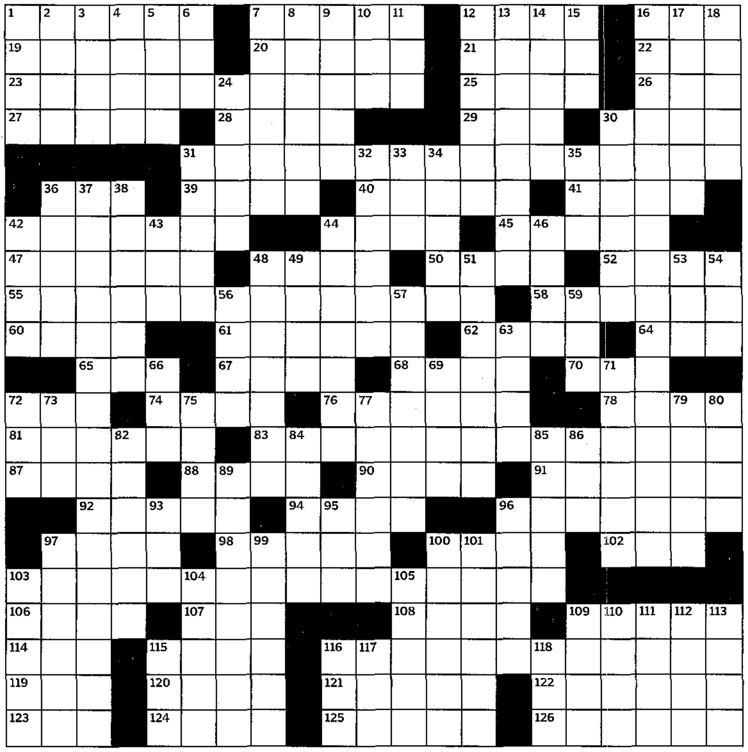
'Alien Invasion'

'Cue' Crossword by Maura B. Jacobson

ACROSS

1 Pasty-faced
7 Traveled a curved path
12 Rulers of a film planet
16 Is no more
19 "Seinfeld" regular
20 Loesser's "Most Happy" one
21 Plumbing problem
22 Quick to learn
23 Loud bleating?
25 Adriatic port of Italy
26 Twice XXVI
27 Liberates
28 Couple
29 N.Y.C. subway line
30 Eldest of the Baldwin brothers
31 Giraffe's bugaboo?
36 Levin who wrote "Rosemary's Baby"
39 Rowboat power
40 Knight's uniform
41 Altar procedure
42 Part of BBC
44 Bedouin
45 Positions at bridge
47 Advice to a sinner
48 Supply to capacity
50 Druggie
52 After-bath garb
55 Pope's treatise on an artist?
58 Dazed
60 Skillful
61 Break loose
62 Private of a 1998 movie
64 Crying spell
65 Coll. in Columbus
67 —— impasse
68 Out on the deep
70 Palindromic preposition
72 Make a gaffe
74 Poop out
76 Of the stars
78 "Cope Book" writer Bombeck
81 Isn't renewed
83 Fiddler on the spaceship?
87 Pertaining to the ear
88 Kremlin abbr., once
90 "This —— good as it gets"
91 One of the three Furies
92 Moved on all fours
94 Baseball sacrifice



96 Revivify
97 Vaudeville segment
98 Protein acid
100 Load the hook
102 Sea plea
103 Where Z's are sold?
106 Call from the kitchen
107 L.B.J. beagle, companion of Him
108 Ampersands
109 Gene Tierney title role, 1944
114 "Exodus" hero
115 Kind of synthesizer
116 Piano tuner?
119 Chip off the old block
120 Both together, in music
121 Italy's Detroit
122 Form notions
123 Famed Siamese twin
124 Live-in animals
125 As red as ——
126 Engages, as gears

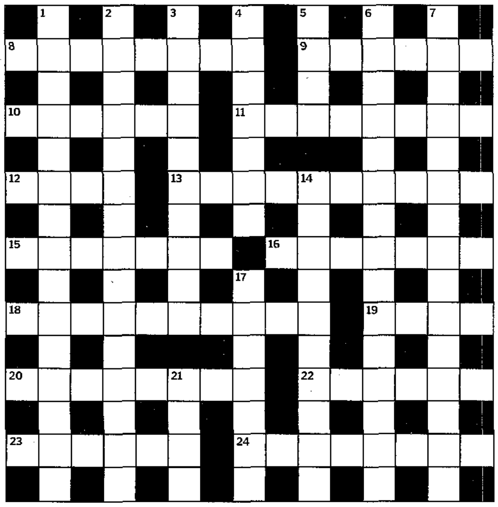
DOWN

1 Feudal thrall
2 Controversial apple spray
3 Spike the punch
4 Similar to
5 Change for a five
6 Sopping
7 Amorous liaison
8 Archeologists' finds
9 Petula of song
10 Film "Nightmare" street
11 Pat on
12 Person lacking pigmentation
13 Partridge's perch
14 Between Venus and Mars
15 Go schussing
16 Biblical billfolds?
17 For each
18 Baton, essentially
24 Big name in daytime TV
30 "Peer Gynt" dancer
31 —— del Sol
32 Cap attachment
33 Before la, in a refrain
34 Saturate
35 Voiced hesitations
36 "Good Night" girl
37 Ready to go on strike?
38 Nuke tryouts
42 Small-headed nail
43 Those elected
44 Annual information book
46 "Un bel di," e.g.
48 Jodie's family
49 Andean Indian
51 Flowing waters
53 Feathery scarf
54 Future chicken
56 Annals unit
57 Least messy
59 More N. than E.
63 Korean border river
66 Trucklike vehicle, with "sport"
69 Mex. miss
71 School-day break
72 "Xanadu" band
73 Hamelin rodent
75 "The jig ——!"
77 Wilder's "The —— Our Teeth"
79 Aussie pals
80 Author unknown, for short
82 Stage curtains used as scenery
84 Astronaut's go-round
85 Painter Andrea del ——
86 Island, French-style
89 Surveillance by the police
93 Scheduled-plane abbr.
95 Lowest número
96 Preceding all others
97 Stone or Gless
99 Joins the traffic
100 Scarlett's daughter
101 Like a fervent fan
103 Act the coquette
104 The "R" in R.I.
105 Congo, formerly
109 Miner's bonanza
110 Top fighter pilots
111 Bryce Canyon state
112 Learning by repetition
113 Athenian war deity
115 Atlas item
116 RR stop
117 Alehouse
118 Switch to low beam

The 'Guardian' Crossword Set by Araucaria

ACROSS

8 A hook may be used in Japan. (8)
9 Owl's beak? (6)
10 Start off article during meal. (6)
11 Mouth collapse of free love and take the van. (2,6)
12 On the other side in the meantime. (4)
13 English girl is on her way—to the beloved's bed, said Shelley. (4,6)
15 Gas uttered by Macbeth in relation to Cawdor? (7)
16 Followers of certain customs from America to a French department. (7)
18 Mock modesty seems half a mistake. (5,5)
19 Way hay is cut, say. (4)
20 Contracted to put numbers in mount. (8)
22 Prime minister's right in her country. (6)
23 Composer with authorised title. (6)
24 One of French chapter in landing-place—it will do. (8)



DOWN

1 Bach hasn't a job—insane arrangement. (6,9)
2 Beethoven has two jobs and gets on at one. (9,6)
3 Wagner's work in talk at assemblies. (10)
4 Elgar in trouble on board the Bounty. (7)
5 Schubert's fish. (4)
6 Mozart's pack's made in Australia. (8,7)
7 Handel's horse, remarkable for greed, coming in for hay. (6,9)
14 Liszt talked up longing to be given antiseptic. (10)
17 Chopin's woman, a slut, needs protection. (7)
21 Haydn's follower in game sounds Indian. (4)

Solutions to last week's puzzles appear on page 112.

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